

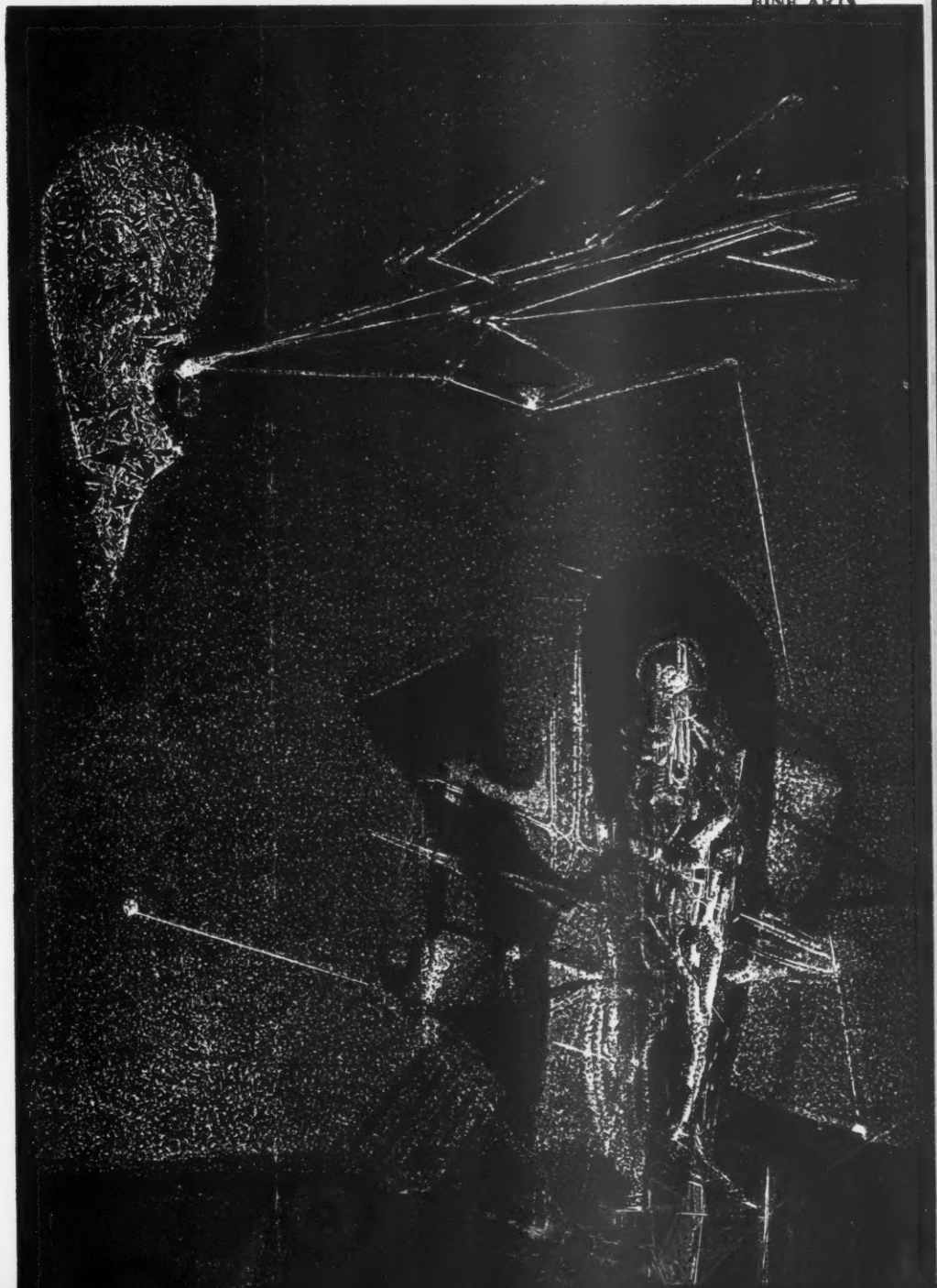
MARCH 15, 1949

THE *Art* digest

FINE ARTS

*"Alchemy" Cellocut
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Digest by Boris Margo
See Page 20*

35
CENTS





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A Modern Viewpoint

By Ralph M. Pearson

High School Art in Texas

AUSTIN.—Four requisitionings for jury service in Texas—at San Antonio, Austin, Fort Worth and Houston—have given a broad perspective on the state's professional, amateur and high school art. My latest service at Houston was on the jury for the Scholastic Exhibition where some 1,200 examples of the creations of high school youngsters were submitted from the Southeast region. Entries were in many media and catagories, including crafts. The event was sponsored by Foley's Department Store with generous support in the way of space, personal assistance, promotion and courtesies to the jury.

The jury consisted of Miss Ruth Uhler, Curator of Education, Houston Museum of Fine Arts; Ivan Johnson, Director of Art Education of Dallas Public Schools; Ben Bailey, Jr., Head of Art Department of Texas College of Arts and Industries at Kingsville, Robert Joy, artist of Houston, and your reporter. Mrs. Grace S. Smith, Director of Art Education at Houston, was master of ceremonies. The jury accepted 249 works, of which 94 were awarded the Achievement Keys which send them to the National Exhibition at Carnegie Institute in Pittsburgh.

The day-long study of these 1,200 creations of aspiring young artists was revealing. The rejections were either feeble naturalistic sketches, imitations of adult subjects and techniques or of "successful" commercial work, as in ads, illustrations or cartoons, or they showed a shocking ignorance of basic pictorial design. Also they were mainly tight rather than the free, happy, emotional creations normal to youth.

The acceptancies were largely, but in widely varying degrees, honest creations of the age level of their makers. Perhaps half of them enriched creation with an ample intuitive design sense; a very few showed poetic imagination. The 94 key winner combined these virtues sufficiently to win three of the jury's five votes. About a dozen paintings were outstanding original works which would honor the young artists in any national exhibition of a similar age. Sculptures from one Houston school were remarkable. Crafts, except woven belts, mainly showed good craftsmanship, but design was conventional, often banal. Textile designs were competent and a fair minority, original. As a whole the exhibition would perhaps parallel the average of other states.

Why should nearly 1,000 out of 1,200 teen-agers be ignorant or feeble in that great basic quality of all art of all ages—design? Why should they imitate adult or commercial standards instead of being forthrightly themselves?

And, finally, does a competitive exhibition like this do more harm in discouraging those who fail to win honors than it does good in encouraging the talented or clever few? Embarrassing questions, these, for the art teachers of Texas and the nation.

The Art Digest

3 WATERCOLORISTS

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March 15, 1949

The Art Digest

Vol. 23, No. 12 March 15, 1949

PEYTON BOSWELL, JR., Editor

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Margaret Lowengrund
Judith Kaye Reed

Contributing Critics:
Margaret Breuning Arthur Millier
C. J. Bulliet Marynell Sharp
Lawrence Dame Rogers Bordley
Helen Boswell Ben Wolf

Dorothy Drummond

Circulation Manager:

Marcia Hopkins

Advertising:

H. George Burnley Edna Marsh

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Not So Impatient

SIR: May I register surprise at your summary of my short talk at the New School for Social Research on February 25. You say that it "showed little patience with representational art." I thought that I had been sufficiently explicit in saying that modern art need be neither "abstract" or "representational" and that the important thing in all cases is that it shall be alive and vital in its relation to the contemporary world. If this seems to you to indicate a leaning towards abstraction (which is, in any case, an unfortunate word) this stems from the character of recent art rather than from any preconceived bias on my part. I should hesitate to prescribe or predict what the art of 1955 will be like.

—ROBERT GOLDWATER, Editor, Magazine of Art.

Not So Sweet

SIR: Last issue I was saddened by C. J. Bulliet's description of Chicago's 53rd Annual, not only by the crude and meaningless example that won the \$650 Palmer Prize but by the "sweet and lowdown music" dispensed to woo museum attendance. . . . An art museum is akin to a cathedral where people go to seek upliftment. If artists and curators would listen to the messages of Beethoven, Wagner or Debussy, if they would pluck the beauty from the words of Shakespeare, Goethe or Whitman—imbibe from the fountains of higher thought and correlate the spirit of these ideologies with mundane experience—we might have an art that not only will be bought spontaneously, but will help to subdue a turbulent world into a better place to live.

—ROBERTA ADAMS, New York.

Who, What, When and Where

SIR: I have been receiving the ART DIGEST for almost a year and think it is the best investment I ever made. For many years I have been reading the art sections of *Life* and *Time* magazines—but the DIGEST, coming twice a month, keeps me up to date on what is going on in the art world.

—MRS. EUGENE R. HOWARD, Signal Mountain, Tenn.



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Los Angeles Events

By Arthur Millier

LOS ANGELES:—The Modern Institute of Art in Beverly Hills may be scratching its head wondering where survival money will come from, but its exhibitions and the dedicated work of directors Karl With and Jarvis Barlow and assorted volunteer helpers, continue as bright spots in the region. To quote one anonymous art-world figure: "If the Modern Institute closes it will set art in Southern California back 25 years."

Latest in the institute's exhibition series are a display of North American Indian art and one of Marc Chagall, both culled from local sources. Ralph Altman, collector and dealer, assembled the first from local private collections, the Los Angeles County and Southwest Museums, the Heye Foundation, and the Museum of New Mexico, Santa Fe. Robert Bruce Inverarity, George Whigham and Robert Magahay arranged and lit the several hundred objects in a way that would bring applause from Renee d'Harnoncourt, and the documentation on the walls is admirably explicit.

The Chagall show offers some 35 paintings, a room of etchings and lithographs and a wall of the *Arabian Nights* color lithos. It seems only yesterday (though it is at least 20 years ago) that Earl Stendahl staged the first Chagall show here and I thought Marc was pulling our legs. The present one runs the gamut from those monumental black and brown peasants in snow-bound villages of the early years to the gay colors and jolly miracles of the late ones. There are a few fuzzy bits, but most are good pictures. Both shows are on through March 31.

The Dalzell Hatfield Galleries have, until March 17, an exhibition of 14 Utrillo "White Period" (1910-1914) paintings which Edward G. Robinson says is the best Utrillo show he has ever seen. Some are for sale, others are lent by Robinson, Charles Laughton, Arthur Sachs, Wright Ludington and Jimmie McHugh, who apparently did not sell everything in his 1948 auction. It's a beautiful show.

Best patronized recent show was that of Haiti's popular painters at the James Vigeveno Galleries to March 17. Hollywood collectors bought six on opening day. Albert Lewin and Arthur Freed are revealed as old patrons of these artists. Alfred Hitchcock bought three pictures by Castera Bazile. Lewin owns Philome Obin's documentary masterpiece, *The Funeral of Charlemagne Peralte*.

One gallery fatality: the Copley Galleries, which staged a series of expensive advanced painting shows in Beverly Hills, closed after the recent retrospective exhibit by Max Ernst.

Two important ceramic exhibitions will continue until April 15 in Claremont. Scripps College has invited 32 contemporary potters of the United States, England, Sweden and France

[Please turn to page 29]

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Comments:

Assassination by Implication

WHEN IT COMES to detestation of communists, in general and in particular, I may not rank first in my country but I should finish somewhere among the front ten. In my book, to call an American a communist is about the lowest form of mammalian life you can call him, implying, as you do, that he is both a traitor and a fool. Therefore, in these times of cold war, let us not permit hysteria to rule our emotions and cause us to brand everyone we dislike or do not understand with the too-ready label of "communism."

To do so places us on the same level of conviction-before-trial as our opponents. They are masters at character assassination through long practice and fanatical belief in the old precept that the end justifies the means—no matter how mean. Which brings me to the reason for this editorial.

Last Friday, March 11, both the AP and the UP wire services carried dispatches reporting a speech by Rep. George A. Dondero of Michigan in which he charged that "radical, left wing" artists are getting their work shown at Naval Hospitals under government auspices. In what he termed a "propaganda undertaking," Dondero complained that these dangerous, radical paintings had been given a two-week showing in January at the St. Albans Naval Hospital, with the artists present to explain the "meaning" of their works.

With two full weeks to spend in an important Naval Hospital, Dondero said, these "radicals" had a great opportunity to spread their propaganda to an audience who could not get away, and also engage in espionage.

Quoting from the Jan. 15 ART DIGEST, Rep. Dondero names 17 of the "participating" artists, "many of whom have affiliations with left-wing movements, contribute to so-called left-wing publications, or have been favorably received in leftist circles."

They are: Xavier Gonzalez, Yasuo Kuniyoshi, Jean Liberte, Ben Shahn, Jack Levine, Eugene Berman, Abraham Rattner, Reginald Marsh, Matta Echarren, I. Rice Pereira, Louis Bosa, George L. K. Morris, Joseph Hirsch, Max Weber, Rufino Tamayo, Alexander Brook and Arthur Osver—all invited but most of whom did not participate in the show.

This, in basic English, is what is commonly called character assassination. It is extremely doubtful if the talkative Congressman knows any of these artists personally or by critical evaluation. Yet he saw fit to blacken their names—meanwhile hiding safely behind the skirts of his congressional immunity from libel.

Now to show just how silly a Congressman can sound when he talks on a subject about which he knows nothing:

The little exhibition for the patients at St. Albans Hospital, which is located not far from my home, was organized—not by a grateful government which should undertake these projects—but by a patriotic private citizen, Henrietta Sharon Aument, and her artist-husband, Carroll Aument. Captain Turville of the St. Albans Hospital gave his consent to the exhibition, and that is about all. The Auments appealed to their artist-friends for exhibits. The Navy would not even provide transportation. Consequently, the two civilians, aided by artist Robert Borgatta, picked up the paintings from galleries and studios with a Red Cross ambulance, wrapped them in blankets, moved them to the hospital.

As with every private enterprise, there were heartaches.

There was no money for insurance, so some of the dealers backed out; one of the artists on the original list of 17 (name withheld) decided he was not interested in helping those who had paid with more than life itself. However, the exhibition was a local success, even if it did not achieve its primary aim of interesting other veteran hospitals across the country.

Hudson Walker, of the American Federation of Arts and Artists Equity, was enthusiastic about the idea and expressed the hope it would spread. But despite its fine beginning, the exhibition began and ended at St. Albans.

Let me quote from a letter from Mrs. Aument, who did the best she could but never aspired to identification in the *Congressional Record*: "The only well-known artists who went to the opening and participated in the exhibition were Irene Rice Pereira and Sol Wilson. Miss Pereira talked with the patients who visited the library exhibition on stretchers and in wheel-chairs, discussing her paintings and answering questions about abstract art. Both Wilson and Miss Pereira told us it was the most exciting experience they had ever had. Both are going out next week, and Miss Pereira has found a patient—a paraplegic—whom she feels has talent. She told us she was going to make an artist of him.

"We found that a good deal of the restraint among the patients toward art was broken down by the time we had discussed a few of the paintings. It was very wonderful to see how much pleasure the paintings gave them, even those who said they didn't care much about art." Does this sound like communism?

Instead of trying to read subversive propaganda into the sincere efforts of a few artistic Americans, it would more become Rep. Dondero to author a Bill to launch this project of art exhibitions in hospitals on a nation-wide basis. By such an example of statesmanship Rep. Dondero, or some other Congressman, could perform a valuable service to those men for whom the war is not yet over. If art, whether modern or conservative, will make their days less long, then let us give them art, and forget politics, dollars and name calling.

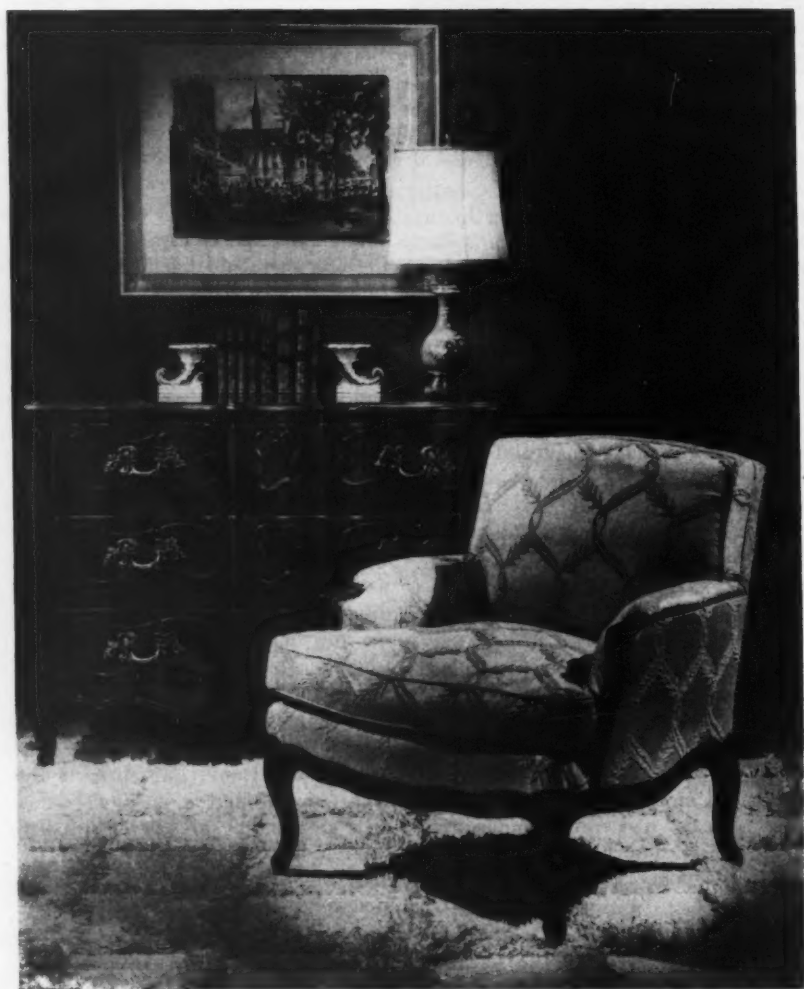
After all, an occasional pack of cigarettes hardly compensates for that walk in the sun.

Biddle Writes the Tenth

FOLLOWING JAMES N. ROSENBERG'S now famous Nine Open Letters to Roland L. Redmond, president of the Metropolitan Museum, criticizing the Met's contemporary policy, George Biddle, noted artist, has added a tenth. Biddle, long an eloquent fighter for his fellow artists, offered two concrete suggestions, which, "if incorporated in the reorientation of the museum's plans, might establish a closer integration with the creative pulse of our times and with a public which is impatient to know and understand."

Of its many galleries, Biddle suggests that the museum "set aside at least two for the permanent exhibition of the acquired works by contemporary American artists," one to hold Hearn Fund paintings, the other, prints collected under the wise policy of William M. Ivins, Jr., former Curator of Prints.

Biddle's second suggestion is for an annual or biennial exhibition at the Metropolitan, "seeking to obtain the best work of every school, conservative or modern." He observes that there seem "obvious reasons why the Metropolitan is the proper authority to present such a showing. During the past 30 years, a new conception of the purpose of all museums has arisen: the conviction that the museum is no longer merely the repository of the art of the past, but a vital educational force in the life of the community." We agree!



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THE ART DIGEST

Vol. 23, No. 12

The News Magazine of Art

March 15, 1949



The Steep Bridge #3: EUGENE BERMAN



Winter Trees: RAPHAEL GLEITSMAN (Obrig Prize)

National Academy Honors Non-Members in 123rd Annual Exhibition

ACCORDING TO THE IMPLICATIONS inherent in the last few painting and sculpture annuals of the National Academy, its position is now about that of the Middle Academy of the 3rd and 2nd centuries B.C., successor to Plato's original group in the grove near Athens, which "was of skeptical tendency but differed from dogmatic skepticism in that the attainment of probable knowledge was considered possible." The pure "Platonists," in the meantime, are in trouble and unhappy about it, because by no means all the work in the current 123rd annual results "from the teachings of an academy or organized school of art; therefore rigid and formal but full of knowledge," and a relatively large proportion of it has been affected to a greater or lesser extent by the modern movement.

There is less pure abstract art this year than last, and certainly nothing to compare with Heliker's *Perilous Night*, which won the 1948 Obrig prize, anywhere in the show, but abstract principles of design are becoming more and more evident in the works that derive from representational and traditional sources. In fact, there is less of the explosive varieties of experimentation, which makes for less excitement, and more absorption, perhaps, of lessons already learned, which in turn makes for more homogeneity in individual canvases and in the show as a whole.

Only one academy member—Andrew Winter—was awarded a prize. The big money prize (Altman, \$1,200 for the best figure or landscape by an American born citizen) was given to Fletcher

Martin for *Cherry Twice*, to which the foregoing statement does not apply. It was one of the first works in Martin's "new manner"—a handsome big painting, with emphasis on design, that partook of the styles of several artists, none of whom were Martin. In time, he

Cherry Twice: FLETCHER MARTIN



may make this style, and, retroactively, this picture, as much his personal property as is *Trouble in 'Frisco*, but that hasn't happened yet.

Eugene Berman received the Clarke prize for *The Steep Bridge No. 3*, a fine and typical work in greyed but luminous pinks and blues and odd, diagonal design. Paint quality is the most notable characteristic of *Rehearsal Under the Big Top* by Ben Stahl (Saltus Medal), and it plays a large part in *Winter Trees* by Raphael Gleitsman (Obrig) which, though slightly defective in composition, is an arresting tone poem of mood and color.

Of the three Hallgarten awards, to American citizens under 35, the first went to *Bird and Rose* by Priscilla Roberts, whose meticulous superrealism neither preaches nor prophecies, but is admirable as the very best of its kind. In *Clotheslines* (second Hallgarten), Gigi Ford Pucci effectively and colorfully explores a theme that has attracted Pittman and Gonzalez; while John Wheat offers one popular for nearly 2,000 years in his *Road to Golgotha* in modern dress (third), interesting in design but a little harsh in execution.

Alphonse Radomski won the Truman prize with *Things I Loved and Did Not Keep* (a couple of robin's eggs, a blue beetle, a piece of driftwood and a couple of ribbons). It is a literary piece done in sharp-focus *trompe l'oeil*, with nostalgic appeal. *Disorder* by Raphael Soyer (Carnegie prize, reproduced in the March 1, 1948, *Digest*) is, perhaps, his finest painting, and one of the best in the show. Andrew Winter won the

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Things I Loved and Did Not Keep: ALPHONSE RADOMSKI
Awarded Truman Prize



Breeches Buoy: ANDREW WINTER
Palmer Memorial Prize



Rehearsal Under the Big Top: BEN STAHL
Awarded Salsus Medal

Palmer Memorial prize for a marine with *Breeches Buoy*, which is very well done indeed, but Homer got there first and did it better.

Our immediate reaction on entering the sculpture gallery was one of acute despair—it looked like a Hall of Fame of a quarter of a century ago. The boardroom type of official portrait which has shrunk to its proper place in the oil section dominates the sculpture, and too many other entries weren't much more lively.

The Proctor prize for portraiture went to Peter Hayward again, for *George Tasker*, a sensitive enough head; the Watrous Gold Medal, to Mitchell Field's *Brave New Day*, a competent, vapid female nude; the Barnett prize to a mythical figure of *Ares*, curiously cast in the role of centaur, by Gurdon Woods; and the Speyer animal prize, to Hazel Brill Jackson for *Indian Antelope*, more static than either of her entries in the recent Pen & Brush annual. It took something pretty dynamic in the creative line, such as *I Will Not Let Thee Go* by Henry Rox, the almost shocking head of *Juan de Dios* by Lu Duble and Mestrovic's massive, blocked *Croatian Rhapsody*, to provide a strong, positive note in this gathering and clear the way for enjoyment of good but less assertive pieces.

Among the latter are a simple *Grieving Figure* by Ruth Nickerson; an admirable *Garden Figure* by Cornelin Van A. Chapin; a head of *Patience* by Havilah Hawkins; an engaging but dignified *Squirrel* by Cleo Hartwig; and a portrait head by Malvina Hoffman.

Back to the non-prizewinning paintings, Academicians and their guests turned in some distinguished landscapes. Old ones that approach their creators' best are Leon Kroll's light-shot *Autumn Winds*; Henry Mattson's lyrical song to spring, *The Craggs*; and Louis Bouche's *Abandoned Brickyards* (which might come nearer an interior); while newer, but just as high on the score card is the sun and substance of Pleissner's *Early Morning, Paris*. Others noted with pleasure are by Thon, Laufman, W. E. Baum, Syd Browne, John Follinsbee and Joseph Kaplan.

Interesting change—or rather development—of style is evident in the entries of John Taylor and Stephen Etnier. Antipodal interiors are the nostalgic *Among the Ashes* by Lenard Kester (out of Pittman) and the powerful *Massachusetts Interior* by Sol Wilson (out of Hartley). Alexander Brook leads the figure and portrait field with a sad, sensitive *Elsie*, followed by a Botticelli-esque *Girl in Blue* by Nicolai Cikovsky and two remarkable old ladies by Maxwell Stewart Simpson and Marianne Hausmann.

Creative and exciting in various degrees and ways are *Strange Interlude* by Maurice Sterne, *Halloween* by Louis Bosa (who is changing from America's Breughel to America's Bosch), *Homeward* by Samuel Adler, *Subway* by Henry Koerner and *Cave Dwellers* by Edward Chavez. The fine drawing, *Wreckers*, by Peter Blume, was no doubt included to give him representation as an A.N.A. (elect) when no oils were available.

Among other works checked, some by names new to this reviewer, are canvases by Gordon Samstag, Maxwell Gordon, George Ratkai, Ture Bentz, Martin Jackson, Joe Lasker, Michael Insinna, Jacob Glushakow, Ray Prohaska, Wilfred John Peisley and Shirley Provan.

In view of the overwhelming preponderance on non-member prizewinners, a breakdown of the composition of the show is interesting. Members contributed 117 paintings out of 194, and 30 sculptures out of 71. Only nine paintings and four sculptures were invited—the rest came in through the two juries of selection. The juries of awards, which were so generous to the guests, were made up of Ogden Pleissner, Sidney Laufman, Charles Chapman, Dean Cornwell and Kenneth Hayes Miller for painting, and James Fraser, Anthony de Francisci and Charles Keck for sculpture. (Until March 23.)—Jo GIBBS.

Later Chinese

THE VASTLY - DIFFERENT Western approaches to Chinese art—made with reverence and scholarship by those specialists whose domain it is and with admiring curiosity but worldly aloofness by other art enthusiasts who are more disturbed by its opposition to Western art concepts than they are attracted by its obvious skill and grace—have always had at least this much in common: a snobbish conviction that in the older painting tradition of the Sung and Yuan periods lies the greatness of Chinese art, the later pictures representing no more than slavish imitation or decadent departure.

For this reason the current exhibition of paintings of the Ming and Ch'ing Dynasties at the Wildenstein Galleries is doubly memorable, for here it is asserted and will probably be proven to many that these late (15th to 18th century) works represent new and valid schools of Chinese painting, inspired by individualism and independence of vision.

Arranged for the benefit of the Asia Institute, the exhibition presents 75 scrolls, album leaves and mounted fan paintings loaned by the Detroit Institute, the Fogg and Boston Museums, the William Rockhill Nelson Gallery and private collectors, among them Franco Vannotti of Switzerland and Jean-Pierre Dubosc of France. The latter collector, for nearly two decades Administrator of the French Center of Sinological Studies in Peiping, has written the text for the excellent catalogue, including an essay on Great Chinese Painters of the Ming and Ch'ing Dynasties that is a bold attack on traditional Chinese art study by Western scholars, an essay in which he names names and refutes personal theories with unusual candour.

In addition to finding highly-original and exciting art created during this period, M. Dubosc points out that the very antipathy which Ming and Ch'ing painters inspired because of their departure from the great Southern Sung style into what has been called a "baroque" style, is the result not of decadence but of their independence and new vision, reasons which in Western art history have drawn applause, not censure.

Moreover, M. Dubosc asserts that proper authentication, rather than vague attribution to "school of" is possible in Chinese scholarship, particularly for these later periods. Ever-expanding libraries and research groups, scientific study with microscope and quartz lamp, further investigation of seals, inscriptions and calligraphy make the task—a bugaboo in Chinese art study—increasingly feasible.

Using these tools and fresh vision it should then be possible to fulfil his aim . . . "to discover who were the Cézannes among Chinese painters, who were the 'progressives'—those who tried to throw off the dead weight of tradition and accomplished, despite all their Chinese reverence for the past, a real revolution in their day. . . . A new and more realistic approach should enable

[Please turn to page 29]



Althea Reading: LOUIS BOUCHÉ

Translations Through the Eyes of an Artist

PAINTINGS BY LOUIS BOUCHÉ, at the Kraushaar Galleries, bring to mind a distinction made in a French review between "artist" and "painter," for Bouché, happily, appears to combine both functions. His translations of visual experiences become pictures and his brushwork is accomplished, the planes joining one another with no apparent edginess to form a single surface.

The artist can take such an unpromising subject as *New Lebanon Railroad Station*, a fusty room with a potbellied stove, and create by the translucence of light shifting through outside foliage an effect of actual splendor of hue and radiance. An original and successful *Portrait* depicts a young woman at the entrance of one room of an art gallery, another behind her full of streaming sunshine. The casual pose of the figure in graceful gesture is an achievement. (The partially suggested painting by Picasso on the wall is striking.)

Connecticut Beach suggests Boudin, for it resembles his solution of figures on the sands with a lucent distance of horizon and gleam of blue waters. *Central Park* with its recession of modulated greens; *Top Floor Vision*, a nude model standing under an intricately patterned skylight; the soundness of form and appealing textures of flesh and hair in *Profile* are other canvases to be cited. But the high point of the showing is *Althea Reading*. The delicacy of the modelling of the structure of the

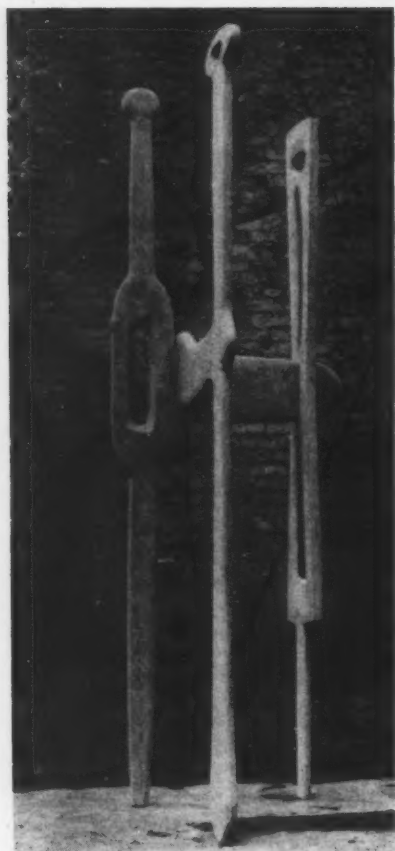
face, the different notes of red, the pliancy of the unstudied pose make this painting an authoritative work. (Until April 3.)—MARGARET BREUNING.

Patricx from Paris

THE EXHIBITION of paintings by the French artist, Michel Patricx, at the Rosenberg Gallery, indicates that he is free from "influences," but is appreciably influenced by the spirit of his environing world of art. In one particular, especially, this fact is apparent—his interest in objects rather than subjects, affirmed by the prevalence of still lifes in the exhibition. Patricx's approach is cerebral, although the small canvas of a *Maggie* betrays a note of sympathy with the subject.

Coffee Pot with Fish exemplifies the artist's predominant palette, composed of greens—malachite, viridian and other shades of virescence—accentuated with blacks, whites and browns. It also reveals Patricx' ability to interweave linear pattern with solid forms. And the forms are solid in a spatial existence with no suggestion of silhouette, but of shapes that are "in the round," as we say of sculpture, presenting effects of mass and volume. The landscapes of Doclan are skillfully formalized. The artist appears not alone to have very definite convictions, but happily to possess the technical equipment to express them. (Until April 2.)

—MARGARET BREUNING.



The Gunas: ISAMU NOGUCHI

Experiments of the Inventive Noguchi

ONE OF THE MOST REWARDING sculptors experimenting with modern forms and materials is Isamu Noguchi, whose current showing at the Egan Gallery should provide much thought for students and provocative seeing for laymen. Comprising both small works in simple forms and traditional media and large sculptures of soaring imagination and more complex parts, the exhibition takes long viewing to digest the tremendously varied fare offered in comparatively few works.

There are, for example, such small studies as the series composed with dowels, among them *Insects in Rice*, a delicate and suggestive brush with naturalism, and *Nesting*, a precise essay in a mathematical mood. Larger is *Hanging Man*, an aluminum sculpture composed in three parts, that has elegance and beauty. *Lunar Fist*, in magnesite, is stark and effective, while a small onyx is sensuous and lovingly cut to fit the hand.

All these varied works, however, become supplementary objects surrounding the huge trio of perpendicular sculptures, in marble and wood, that stand like mysterious monuments. Abstract, arched and otherwise joined together, the parts of each are slender shafts or columnar forms with attached rings and arabesques. Together they are fascinating testaments to Noguchi's skill and inventiveness. (Through March 26.)—JUDITH KAYE REED.

Religious Overtones

STEPHEN GREENE, whose strange and moving modern religious paintings have become well-known since he held his first New York exhibition two years ago, is showing a dozen new paintings at the Durlacher Galleries, together with a group of preliminary studies and other drawings. Seven of these new pictures belong to his religious compositions, while the remainder, all more recently completed, are divided among two still lifes, a street scene, group composition and character study.

An interesting exhibition with more than one focal point, the show reveals an odd characteristic—that Greene becomes more "modern" when treating the drama of Christ's mocking, death and resurrection than he is when painting what, to many other artists, would be less formalized subjects. Since the works do not cover a long enough period to warrant speculation on future trends in Greene's work, there may be no significance in the fact that the most recent paintings are also the most academic, as seen in *The Model* a careful character study of the sort that was more popular many generations ago, and *Still Life with Newspapers and Eggs*, an essay in restraint and modulation, beautifully painted.

On the other hand, these pictures may mark a kind of resting between attacks on more complicated themes, and as such they reveal the problems in paint, form and versimilitude with which Greene concerns himself before moving on to such imaginative works as the arresting and symbolic *Family Portrait* (lent by the Detroit Institute). On an older theme, *Resurrection* is a good example of his new religious painting. Luminous color and careful, three-dimensional designing give sensuous beauty and intellectual appeal to the youthfully gaunt and elongated figures who take tense and tender part in a moving drama that is staged like a modern dance. (Through March 26.)

—JUDITH KAYE REED.

Family Portrait: STEPHEN GREENE
On View at Durlacher



The Hallway: ARMIN LANDECK

A Quiet World

DEEP IN THE REAR GALLERY of Kennedy's there is a perceptible hush, and there is nothing mild about it. The quietude emanates from a group of paintings in gouache by Armin Landeck which hold their lone qualities serenely to themselves, presenting, nevertheless, intimate, behind-the-scenes discoveries to all the world which would otherwise sleep through or ignore them. Landeck must be up at odd hours; he must be lurking in subways after rush hours and covering rooftops when columnists are covering night-clubs.

Out-of-doors or indoors the mood of these paintings remains. It is a mood which has been encompassed in the development of a technique which compositionally, texturally and fundamentally expresses that inevitability of nature, the desertion of architectural space by the human element. The true artist is aware of this loneliness. Perhaps now and then, it touches a chord in others if they stop as they make their rounds.

The warm pink and grayed tones of *Stuyvesant Village Demolition*, the utter starkness of *Moonlit Street*, the angular stillness of a steep but proud *Staircase*, the airless dim *Hallway*, the unpeopled *Minetta Lane* are all cause for pause and penetration. Even in the conglomerate depths of *Trailer Park* the trucks are quiet under a ramp. The foundations of a city must naturally include a *Subway Passage*. And in the roomful of prints Landeck's preoccupation with studio skylights, alleyways and rooftops brings out more qualities in common with Hopper, who also knows that time between the lost and found in nature which produces frozen moments in art. (To March 30.)

—MARGARET LOWENGRUND.

The Art Digest

Weight of the Deep

JAY CONNAWAY, whose paintings are on exhibition at the Milch Galleries, is an artist whose gift in depicting the sea has long been acclaimed. He has lived by it in all seasons and observed it under its ever-changing aspects; his record of it is impressive in its stark power of design. *Surf Piling In* is a characteristic canvas. The rearing of a wall of white surf with a glimpse of translucent, blue water exactly conveys the dynamic force of this moving mass about to descend on the foreground rocks.

Throughout the canvases, the bulk and weight of the rushing waters are vividly portrayed, as well as their grinding on the solid bastions of the rocks that hem them in at the shore. *Moonlight at Sea*, the moon almost obscured by clouds shedding a pallid light on the great expanse of heaving depths, somehow produces the likeness of a sleeping lion. *The Thunderer*, a veritable behemoth of a wave beating down on the defenseless strand, reveals a pattern of little rhythms embodied in its gigantic movement.

There are a number of inland landscapes which display the same surety and fluency of brushwork and the same soundness of design as the more familiar seascapes. (Until April 3.)

—MARGARET BREUNING.

City Life by Lewis

Norman Lewis' first exhibition at the Willard Gallery presents an interesting group of oils and scratchboard paintings that combine clean, careful drawing and a disciplined palette with subject matter that is abstracted from the stepped-up tempo of city life. *Street Music* is a good example of his linear style: a lively portrait of the city that pits black and red-lined figures against white background so that the whole bears a surface resemblance to a musical score, beneath which the pulsating metropolitan motion is seen. Similar is *Crossing*, another street scene revealing myriads of people drawn against oblong patches of color. (Until March 26.)—J. K. R.

Dock in Winter: JAY CONNAWAY. On View at Milch Galleries



March 15, 1949



Buffalo Dance: HOWARD COOK

Tour of the Southwest with Howard Cook

ONE NEED NOT GO to New Mexico to know that highly individualized and unique section of America; a short trip to the Rehn Galleries on Fifth Avenue to see the recent paintings of Howard Cook will suddenly transplant the visitor to the Southwest with all its harsh terrain of almost indescribable contours and colors that make a New Yorker look twice and still not believe.

Cook's current exhibition reveals that this talented artist has made long strides towards attaining the freedom and perfection of composition indicated in his former works.

Born in Massachusetts, Cook found his true element in New Mexico, and through him his adopted environment speaks; not only of jagged mountain peaks, weird volcanic formations or Indian dances, but of an ancient land

founded on many cultures, that retains a timeless quality ever fresh and vital. Through complex organization and a palette of strange, sometimes brutal, colors Cook achieves effects that are both beautiful and typical. Yet, it would be an error to label him strictly a regional painter. His Indian dancers could be the primitives anywhere in the world; his happy renditions of Spanish-American children at play are all children.

Cook's choice of subject matter is, in fact, secondary, as he delves deeper than superficial subject matter, and his forte lies in his command of intricate inter-relational design and in his ability to give life to whatever theme he chooses to paint.

The beautifully colored *Buffalo Dance* is exceptionally successful, as is *Clowns and Ancestors*, with its vigorous movement and swirling design. We also liked the well controlled *Boys Sliding* and *Today's Children*; the later being not merely a depiction of a whirling carnival machine but a graphic, almost frightening, impression of contemporary life—an extravaganza of going quickly nowhere but so fast that sensation blinds realization. (On exhibition until March 26.)—MARYNELL SHARP.

Purposely Primitive

Freshly child-like, lyric in color and drawn with the arbitrary whimsy of the nursery or the conscious primitive are the landscapes, still life and figure paintings by Nicholas Vasilieff, at the Chinese Gallery. There are those who will be irritated by such pictures and others who will find refreshing charm in such casual, first-impression painting, depending upon the mood and art conceptions of the observer. For those who like Vasilieff's work we recommend an amusing *Wig Woman*, who might be something recalled from a childhood memory, and the interiors with astigmatic tables.—J. K. R.

French Modern Group

SPRING AT THE PERLS GALLERY is usually heralded by a two-part exhibition of important paintings from the gallery's modern French collection, and this year's first showing, on view through March 26, is no exception.

Undoubtedly one of the handsomest paintings in the group is a recent arrival from Paris, Modigliani's portrait of Mme. Zborowska (the same woman who sat for the Museum of Modern Art's Modigliani portrait). Revealing the influence of African sculpture, the figure, placed against a dark background, asserts itself with strength and dignity and its own individual charm.

Also striking is a Vlaminck landscape, *La Tourelle* of 1924, painted in rich greens and white, that is lush, beautiful and dramatic but without the forced intensity of his later work, here seen in the 1942 landscape. There are two Rouaults, *Le Christ Espagnol* of 1937 and a large composition with clowns. Dufy is represented by a charming *Symphony*, an overall pattern of musicians that has verve and wit.

Since no collection of French painting is complete without Picasso, the present one includes two that make interesting contrast; a 1920 abstract gouache in pleasant grey, rose, blue and green and a similar composition of the 1940's in strident color and heavier form.

The second half of the exhibition opens on March 26.

—JUDITH KAYE REED.

Facts and Fantasy

Operatic is the word for Ralph Fabri's collection of etchings and oils at the George Binet Gallery. A natural tendency to work in swirled pattern, a dramatic impulse and a gift for fine tracery impart a quasi-realist quality to the richly etched plates. Sometimes overcrowded, as in *Pharaoh's Dream*, they are nevertheless striking technical attainments in straight etching. The mural-like division of many of the proofs also suggests musical chords, somewhat strident for the delicacy of touch required to produce them, but always with insistence which overrides the ordinary notes.

Fabri's oils of horses in a movement of blue lights are familiar and heroic. The etchings predominate in the show, but both media proclaim expert craftsmanship. (Until April 1.)—M. L.

Going Round in Circles

He doesn't pretend it is a better one, but for reasons of expediency young Julian Firestone has built his own mousetrap—opened his own Circle Gallery to show his circular paintings.

Firestone is an ex-G.I.-dentist, interested in psychosomatic medicine, who has, consciously or not, used painting with obvious therapeutic value to himself, working through tight, confused, symbolic canvases to loose and airy ones that are much more relaxed. Somewhere along the line corners got in his way so he turned to the circle, which he considered more important psychologically anyway. His current show is all of circular canvases, some equipped with motors to give the added dimension of motion.—J. G.



Anne of Denmark: LUCAS CRANACH

Portrayed by Cranach

A PAIR OF DISTINGUISHED PORTRAITS by Lucas Cranach the Younger was recently given anonymously to the Denver Art Museum. They depict Duke Augustus of Saxony and his wife, Anne of Denmark. Both are dated 1549 above the winged snake holding a ruby, the arms of the Cranachs. The inscription "als in eren" on the sleeves of the Dutchess denotes that she was a member of the royal house of Saxony. The subjects of Denver's new acquisitions were married October 7, 1548, only a year before Cranach painted their portraits. At a later date they were repainted in full length by the same artist—portraits that were formerly the property of the Dresden Museum.

In 1554 the Duke replaced his brother as the elector of Saxony. His career was spent cultivating the friendship of the powerful Hapsburgs and trying to maintain peace between the contending religious parties. After making secure his position as elector, Augustus imposed strict Lutheranism on his dominions, imprisoning and torturing the "Crypto-Calvinists." Along with executing people, the Duke wrote a book on gardening. He and Anne had fifteen children, one of whom succeeded him as Christian I.

The younger Cranach followed his father as court painter to the elector. Besides this he was also politically active, and was at one time burgomaster of Wittenberg. An even more brilliant colorist than his father, he is best known for his portrait work, of which these two are splendid examples.

—CORNELIA SCHAEFFER.

Geometric Abstracts

Impressive geometric arrangements by Frank Bacher, healthily blatant but with few subtleties, hold the walls at at the Jane Street Gallery. They are definite in design and color, especially the later canvases which show a wider range, but still quite lacking in spacial depth. *Painting With a Blue Vase* is one of the best. *Colored Islands* and *Embracing Blocks* are both well-contained. (Until March 19.)—M. L.

Pen & Brush Annual

FOR SOME REASON, women's groups almost invariably do more consistent work in sculpture than in painting. In the preceding sculpture annual, the Pen & Brush Club ladies maintained a relatively even level, in technical proficiency at least, while the current oil annual ranges from first rate work and even creditable experiment to that which should never have left the studio.

One of the former won the first prize, Gene Alden Walker's sensitively-rendered study of a child entitled *Young Aurora*, which appeared in the last Carnegie Annual and won the popular prize in the New Year's show at the Butler Art Institute. First honorable mention went to *In the Beginning* by Lois Bartlet, a successful abstraction that verges on the non-objective—one of several unexpectedly experimental canvases. Charlotte Whinston's poignant *Old Clown with Balloons*, noted in her recent one man show, received the second honorable mention.—J. G.

Feminine Force

Irmgard Micaela Burchard, who bravely organized a young Swiss antifascist group of "forbidden artists," has a feminine wistful tendency to minute pre-occupation. Yet her paintings at the Peridot Gallery have an inner strength, especially the Brazilian studies which include *Le Cheval Blanc* *Pense a Clarisse* of dark-hued subtle intensities. The series of *Fleuristes* consists of rich flower vendor pieces. All are imaginative and finely delineated. (Until April 3.)—M. L.

Aesthetic Compatibility

Sculpture and painting in the same family are often compatible. An exhibition at the Argent Galleries by Enid Bell and her husband Missak Palanchian helps to prove the rule. Palanchian's impressionistic paintings of garden-landscapes, portraits and still lifes are interesting complements to Bell's varied wood and stone sculptures. His conceptions are, on the whole, more original than his manner of painting. The sculptures of Miss Bell are well-constructed and vital. Strongest among them, the ebony *Africans* and the marble *Embrace* with its rounded forms, complete a generously proportioned but fairly scattered show. (Until March 19.)—M. L.

Ben-Zion Exhibits

Of special interest to collectors is the attractive exhibition of small paintings by Ben-Zion, at the Bertha Schaefer Gallery. As in his larger works the individuality of style, which grows out of expressive content rather than through any formal experimentation pursued as an end in itself, is apparent in all the pictures.

Covering a wide variety of subjects, the paintings range from a charmingly-brushed floral to poignant studies of Hebrew figures, among them the head in *Jew I* which has monumental stature despite its small proportions. A rich although limited and highly personal palette plays an important role in all of Ben-Zion's simplified statements. (Through March 26.)—J. K. R.

Syracuse Artists

PAUL PARKER served as a one-man jury for the 23rd annual exhibition of the Associated Artists of Syracuse, which is on view at the Syracuse Museum of Fine Arts through March 29.

Painting prizes went to Ruth Wahlberg for *Construction*, Marvin Israel for *The Chicken Has Laid Three Eggs*, and Ruth S. Shelley for *Neosho* in that order. An innovation was no separate prizes for oils and watercolors. The first two above are oils, the last is a watercolor. Graphic arts awards went to Doris Schechter for her lithograph *Study*, and Fred Hauke for his pencil drawing *Great Bird*. The sculpture award went to Marian Brackett for the marble *Alone*. In all, 135 works are being shown.—P. L.

New Orleans Prizes

The New Orleans Art Association opened its 48th annual exhibition at the Isaac Delgado Museum on March 2, where it will be on view through the month. Neppie Connor received the first oil prize for *Single Figure*. The first watercolor prize went to Charles Okerbloom, Jr., for *The Bird*; second, to Doel Reed for *Homeward*; and the Hilda H. Reinikie Memorial Prize for transparent watercolor was given to Morton Grossman for *South Street, New York*. Charles Surendorf received the graphic prize for his *St. Louis Cemetery No. 1*.

Perceptive Scenes

Painted in small brush strokes, faintly but fondly primitive in mein, oils by Harold Baumbach at Contemporary Arts show a range of simple city scenes. *Women and Things* expresses a philosophy as well as a place. Baumbach is concerned with street traffic, both vegetable and human. His paintings have no open spaces but somehow tell a story because of his perceptions rather than his still maturing manner. In *Bazaar*, *The Red Cart*, and *Odd's and Ends* the use of reds in more jewel-like tones, with few whites, skirts realism in a sober light which gives a touching appeal and much integration to the group. (Until April 1.)—M. L.

Surface Manipulations

Abstractions by Richard Pousette-Dart at the Betty Parsons Gallery are unusual in surface technique, but seldom go beyond the decorative. Collage and sand contribute to the upheaved aspect of his canvases; sometimes brilliant as in *Sunburst* and always out-of-the-ordinary in manner, as if the impulse prescribed the style. The general effect is spirited. (Until April 1.)—M. L.

Louisiana Primitive

A new Negro primitive with a certain freshness of vision and honesty of approach is making his debut at the Carl Ashby Gallery. Felton Coleman, who is a janitor in the Art Department at Louisiana State University, hasn't been affected by any of the formal training and its devices that might surround him. He employs the dark, very close-keyed palette used by so many Negro artists, primitive and otherwise. With it he recounts homely events.—J. G.



The String Quartet: WILLIAM MEYEROWITZ

Meyerowitz Exhibits Rhythmic Impressions

THE RECENT PAINTINGS of William Meyerowitz, widely known artist, are on view at the American British Art Center until March 26. In describing this sincere and mature painter one can simply repeat the established fact that Meyerowitz is a profound and proficient craftsman. His paint quality, his disciplined knowledge of structural design, his emotional approach to nature and his ability to put life and movement into everything he touches—all these attributes produce paintings that are remembered long after leaving the gallery.

Strictly an impressionist who handles oil like watercolor, Meyerowitz incorporates the freshness and freedom of the latter with the textures and richness of the former. His dynamic landscapes and figure compositions contain a rhythm and a counterpoint that can

only be related to music; whether he is painting a tree, a flower, or horses in motion, each animate or inanimate object reveals a life peculiarly its own.

In these 24 recent oils, Meyerowitz has again succeeded in sustaining and projecting the various transitory moods of both man and his environment, and no static quality can be found in his composition. Meyerowitz's keen eye and skilled hand are brilliantly reflected in his intense and vital paintings. We found exceptionally gratifying *String Quartet*, with its exaggerated abstract planes and rhythmical organization.

Also worthy of note is the powerful *Charging Horses* and *Still Life Window* with its beautiful color relationships. Meyerowitz's portrait, *Joel*, is currently included in the 123rd Annual Exhibition of the National Academy.

—MARYNELL SHARP.

Adrian, Dress Designer, Dreams of Africa

PAINTINGS OF AFRICA by Gilbert Adrian, noted dress designer, at the Knoedler Gallery, are the result of his boyhood desire to be an animal painter and of reading Rainey's *African Hunt* while in his teens. From that day he became obsessed with Africa, reading everything obtainable about it. But fate pushed him not to his longed-for Belgian Congo, but to Hollywood (via Parsons), where he became an illustrious designer of costumes for the movies.

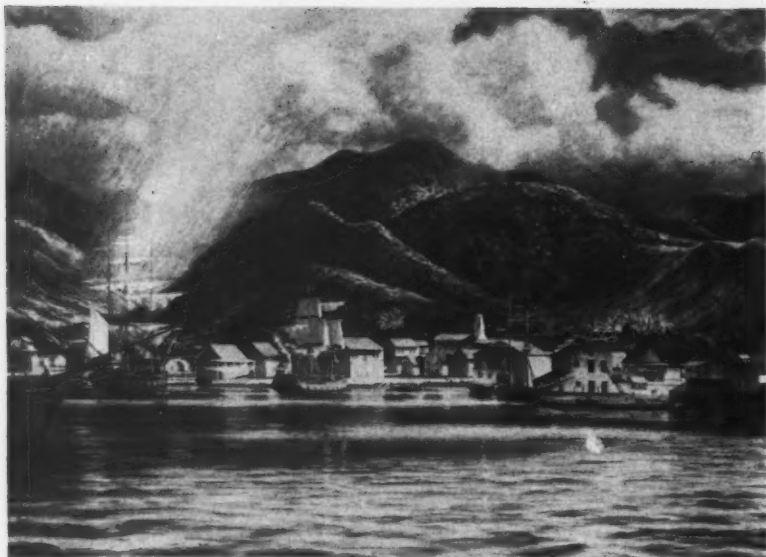
Africa remained in Adrian's heart, however. He continued to draw it and dream it through the years. Now he has set down not only his intensive knowledge of African life, its fauna, its flora, its native tribes in terms of his kindled imagination, but an entrancing background of their environing life. If this is not Africa, it ought to be, for these canvases of his fantasy are credible, perhaps, in the way that dreams are more real than reality.

It is difficult to select particular ex-

hibits, for each has its especial phase of exotic life. Adrian's gifts as draftsman and designer, as well as his fluent brushwork, create a convincing world. *Death of a Monarch* depicts elephants gathering around the fallen form of their titanic leader. *Prayer for Rain*, in which to the beating of drums the little band of emaciated natives hold up supplicating hands, is set under angry clouds that seem to promise answer to their prayer. (See cut on page 18.)—MARGARET BREUNING.

Mystic Symbolisms

Symbolism in a mystic sense, under the caption of *Pictorial Allegories*, brings the paintings of Maud Bonade La Charme at the Argent Galleries to a nether region of representational art. *The Microcosm of the Microcosm* is perhaps the most adult rendition of the occult, but as painting in this age the result is thin and ineffectually illustrative. (Until March 19.)—M. L.



Honolulu Harbor by Peter Hurd

Peter Hurd Paints Hawaii for Hawaii

By Frank Fredericks

THE MAGNIFICENT COLOR of Hawaii recently brightened the National Academy in New York. The medium of this geographical transposition was a series of ten canvases, painted by Peter Hurd and previewed in New York before their exhibition later in the Honolulu Academy of Arts.

Now ensconced in Hawaii, these latest Hurd works depict events that mark off a century of Hawaiian history. They were commissioned by American Factors, Ltd., to commemorate the 100th anniversary of the Islands' development and the sponsoring firm's long-term association with that development. Subjects include an early ceremonial dance, Captain Cook's arrival, Honolulu Harbor in 1850 and the inauguration of rail transportation in the Islands.

Hurd's Hawaiian canvases are painted in the brisk, light-flooded technique that characterizes his paintings of the American Southwest. The events he depicts are based on elaborate documentation,

including prints and drawings made by artists who accompanied some of the earliest expeditions to the Islands. But important as these accurately recreated events are (see reproduction), they play, in Hurd's pictorial drama, a role secondary to their luxuriant setting—the Islands.

"As the series took form and I began to visualize each painting," Hurd says, "I saw that almost subconsciously I was making Hawaii's landscape, its weather and light and its abundant flora the subject of each painting. It seemed important to reflect some of the enduring qualities of those remote and marvelous islands thrust up from the deep floor of the Pacific untold ages ago . . . to paint the great and timeless drama of sky and sea and mountain."

The drama of Hawaii's looming mountains, snug harbors, its luxuriant growths of palms, papaya, hibiscus, pineapple and taro, are in Hurd's canvases. So too, is the drama of people and events that shaped Hawaii's history and determined its direction.

Hurd has stage-managed his compositions adroitly. And by emphasizing itself, he has gained the interest of vivid landscape and escaped the inert and forced "periodness" that mars such historical painting. He has succeeded also in lighting his canvases with sparkling atmosphere—an illusive subject, but one which Hurd has learned to handle through years of painting in the similarly luminous air of his native New Mexico.

These ten canvases, after their showing in the Honolulu Academy of Arts, will hang permanently in American Factors' headquarters building in Honolulu as the American Factors Collection. They represent an important addition to Hawaii's growing assemblage of art. More than that, they are a lasting record that will live among the people of Hawaii. For that reason, Hurd points out, "it is logical and proper that they should reflect above all else these people's particular and personal feeling for their island lands."



PETER HURD

Margo Paintings

BORIS MARGO seldom names his pictures. To him, in giving titles to modern paintings, it is difficult to avoid the literal, "which confuses the viewer and prevents him from seeing through his own eyes." At most a title is indicated by the point of departure or inspiration of each picture, as—from *magnetized filings* or from *radar to the moon*. This merely indicates the source. Margo says with great earnestness that what makes a painting or a print unified is the integration of (1) the approach from nature, (2) the forgetting of nature as one proceeds, (3) the return to life, or the original idea based on nature.

The present paintings at the Betty Parsons Gallery stem directly from Margo's cellocut discoveries. Through that medium the general procedure was developed for increasing depth by mixed technique and coordination of medium. In these examples watercolor, tempera, and gouache are mixed for both transparency and opaque qualities. Monoprints sometimes form the base for overpainting. All effects are planned, not accidental; most of the work represents continuance of thought, according to Margo, who started many at one time and finished them some time later, going back to the original "fugue" as a musician might compose. One composition, based on the hanging moss of Florida, was begun with the *Bok Singing Tower* in mind. Fireflies were another inspiration for a painting of warm radiance.

Margo is a mystic, not a bombastic originator. He is now a citizen of this country by way of Odessa, Moscow and Leningrad. Here he has taught, lectured and conducted a special course in the American University in Washington, D. C. (Until April 2.)

—MARGARET LOWENGRUND.

White Against White

Intensity, white-hot intensity in a deep spirit, marks the work of Ben Wilson at the Artists Gallery. Both emotional and spacial depths are present in paintings of expressive fervor, often so high in key that they seem white against white in spite of the warm tones and cool passages within them. Fresco-like, the pigment is somewhat dry but always glowing. There is a religious quality throughout. *Night, The Whip* and *Deportation* are of intrinsic dignity, a small canvas, *Boy* has an Oriental simplicity. For a painter born no farther distant than Philadelphia, this work is amazingly universal in feeling. (Until April 8.)—M. L.

Leonard Moves to St. Louis

The City Art Museum of St. Louis has announced the appointment of H. Steward Leonard as assistant to Perry T. Rathbone, director of the museum.

Mr. Leonard formerly lectured at the Art Institute in Chicago and served as director of the Key West, Florida, Art Gallery, and the Zanesville, Ohio, Art Institute. As a member of the Monuments, Fine Arts and Archives section of the Military Government, he was in charge of the Central Collecting Point in Munich.

Regarding Boston

By Lawrence Dame

BOSTON:—Ranging from early American primitive portraits to ultra-modern offerings designed to raise polite eyebrows, art fare in Boston this month has been unusually varied.

First prize goes to Charles D. Childs for his gallery of Colonial portraits, dated from 1700 to about 1850 and representing a collecting effort of more than three years. Florid though flat, fascinating though wooden, is the likeness of a woman with a flower by J. Cooper, about whom nothing is known save his turning out of several portraits on wanderings between Portsmouth and Boston in the first years of the 18th century. From Cooper on the show is arranged to indicate progression from the early crudities, no matter how inspired, to the decadent elegance of a late period when European copyism crept in and polish was more important than heartfelt purpose.

So Mr. Childs takes us from Cooper through Smibert and rugged Joseph Blackburn and Ralph Earl to Copley, Sully and Stuart. It is worthy of notice that Blackburn's painting of a live woman on one side of a canvas and the same one discreetly defunct on the other side contrasts strangely with Hyman Bloom's flagrantly morbid and modern studies of worm-eaten corpses and severed legs across the street at Boris Mirski's. (Through March.)

At Margaret Brown's, Howard Gibbs, a talented colorist and highly individualistic expressionist, disappoints by departing drastically from his faintly, effectively representational moods of three years ago to woo inchoate, incomprehensible forms today. However, one must pay him compliments as a rich colorist and a master of rhythm.

Known as a poetic realist, Marian P. Sloane at the Guild of Boston Artists strikes more vigorous notes in a large exhibition of Vermont and New Hampshire landscapes. She has a mastery of blues almost primitive Italian in delicacy and a fine sense of harmony in the whole use of palette.

A Harvard professor essays landscapes and textural old houses with touches of Oriental style at Doll & Richards. Benjamin Rowland's watercolors veer toward the architectural, but he becomes almost as virtuoso as a Wyeth when he tries his hand at simplified themes, such as a dead crow hanging on a pole.

The foremost Boston exponent of finger-painting, Geneva MacDonald, has opened a large show in a new avant-garde gallery, the Frameshop, run by Seymour Swetsoff, highly talented draftsman, and his brother, Hyman. The Institute of Modern Art has opened a big exhibition of sculpture by Elie Nadelman. Gloucester's Umberto Romano has opened his first Paris show at the Galerie Andre Weil, and Stanley Woodwood of Rockport is on a painting tour of Florida for the Ford Motor Company.



HONORED:—For the second time since 1937, Emily Genauer, forthright, crusading art critic of the New York World-Telegram, has been voted the award of the New York Newspaper Women's Club for "the best column of comment or criticism in any field" written by a woman and appearing in a New York newspaper. The judges narrowed the selection down to three columns by Miss Genauer. They were—1, "Now the Shoe Is on the Other Foot," in which she described how it feels to stick your neck out and pick the "Best of Art" show at Riverside Museum; 2, a column on why the Army should permit the German Salt Mine pictures to be exhibited for German children; 3, an appraisal (not an all-out hosannah) of Grandma Moses and the whole field of contemporary primitives in the June 1 World-Telegram. Grandma Moses tipped the scales in a tight decision. As a long-time admirer of Miss Genauer's intellectual honesty and fighting heart, I can only add that lightning should strike twice in the same spot.—P. B., JR.

Religious Crafts

Following the splendid sculpture project of the Liturgical Arts Society (see Jan. 15 *DIGEST*), the American Craftsmen's Educational Council has assembled an exhibition at America House, New York, entitled "The Craftsmen View Religious Art." The two can scarcely be compared, as the first was a major undertaking involving commissioned work, while the second is made up of what could be borrowed here and there—not so simple, as, once consecrated, objects cannot leave the Catholic Church which is the richest source of such material. As a result the show is a bit scrappy.

Particularly commendable among the modern works are the tapestries by Mrs. J. Holmboe; mosaics by Catherine Breydert; a silver chalice and bell by Arthur Pulos; a processional cross designed by Hudson Roysher and lent by an Episcopal Church in Hollywood; and a stained glass tondo of *Saint Christopher* by George Ennis. This is a small step but one in the right direction, which may lead to an order department for religious art at America House. (Until Mar. 30.)—J. G.

Pennsylvania Alumni

By Dorothy Drummond

PHILADELPHIA:—The Annual Exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts, now on view in the galleries of the parent institution, is a show with a big idea. The old lady of former years has gone in for a face lift and a new look, thanks to fresh young blood suddenly found racing through the veins of this, the Academy's Alumni association.

Beside each work exhibited is an explanatory card that gives the student as well as the man on the street a chance to determine what the artist is trying to do, and what means he chose to do it. The exhibitor, in fact, was asked whether he had worked from subject, sketches, or imagination; the length of time spent on his entry; and personal experiments tackled in color, medium, and composition. Not all the artists proved articulate, and some blanks resulted, but the number answering the questions is sufficient to give the show unusual significance.

Adding to this intelligent public approach, was the effort to hang finished works with preliminary sketches, and to present the artist as a rounded personality when his output includes work in more than one medium.

Julius Bloch, for instance, offers lithographs of Negroes and a heroic Negro head in oil; Walter E. Baum enters *Church in Allentown*, an oil, with two preliminary black and whites.

George Harding, who based his entry on fishermen and icebergs, stated that he had spent two years in Labrador making preliminary sketches, and that—so far as personal experiment is concerned, it means "hard work."

Two other innovations helped give sparkle to the show. In an effort to repatriate alienated former Academy students who have, for years, considered the Fellowship Annual a stuffy affair, the Committee changed it from an all juried to a partly juried and partly invited aggregate, and went outside the Fellowship membership for part of the jury personnel. Georges de Braux, Philadelphia art dealer, William Goodell and Allan Jones passed on oils; Norman Carton, who is represented in the show by two sensitive semi-abstracts and their source material, including a poem; Albert Gold, and critic Dorothy Gafly served for watercolors and graphics; while Walker Hancock, Edward Hoffman and John Hoppe selected the sculpture.

To match what the jurors chose with what they, themselves, can do, each was asked to send in to the exhibition work in his particular medium, ranging from oils and sculpture to printed articles.

Men like Abraham Rattner, John Sloan and George Biddle, too long strangers to Fellowship shows, responded to this year's appeal. Final touch to the revolution, however, came with the announcement that a top prize of \$100 would be given, after the opening of the show, to the best work irrespective of medium or subject in memory of Morgan, beloved caretaker, friend and counsellor, whose back office, for

[Please turn to page 29]



Queen of the Crustaceans: BYRON BROWNE
At Grand Central 57th Street



Don Quixote: ANTONIO FRASCONI
At Weyhe Gallery



The Homunculos: PAUL BURLIN
At Downtown Gallery



Prayer for Rain: ADRIAN
At Knoedler & Co.



A Young Composer: ANATOL SHULKIN
At the Midtown Gallery



Houses by the Sea: SAMUEL BRECHER
At Babcock Galleries



Bride-to-Be: LENA GURR
At Serigraph

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DISCOT

Three Years of Burlin

Eleven paintings, representing the entire easel production of Paul Burlin in the last three years, are now being shown at the Downtown Galleries. Subject-matter—drawn from such ambitious themes as "The progress of the returning hero, the inner frustrations of the modern man and the philosophy of the tarot (playing cards)"—is again abstracted, sometimes to the point of near-obscure, and then put together again with heavy black lines, many inter-acting forms and heavy pigment. Burlin's major interest and dominating achievement, color, may on close viewing seem to be applied with a lack of grace, but it always has richness, impact and intensity.

Some change in style is seen in Burlin's work as one turns from the earliest pictures, like *Homunculus* and the closely-packed designing of *For the Love of a Cat*, to the most recent works. These, like *Impatience among the Inanimates*, share abstracted forms that stretch out to cover a broader area and seem, as set against a well-defined background, to be placed on a stage in space. Color in the new works is also different, being lighter, brighter and more airy. (Until April 3.)—J. K. R.

Impressions of Moss

The Van Diemen Galleries are presenting the first American one-man show of Armand Moss, French-born painter, who has resided in the United States since 1940. This gifted painter had his first solo exhibition in Paris in 1936, and then was seen regularly at the Salon d'Automne and the Salon des Tuileries.

The 28 impressionistic oil landscapes and figure compositions on view were done in Mexico and Connecticut, and consistently convey the character of each locality—whether Moss is painting the voluptuous Mexican landscape or a small New England farmhouse. His colors have a purity and jewel-like lucidity that give full play to his ability to capture light and atmospheric effects. Moss's adroitly realized and simplified canvases possess a poetry and charm that is unusually rewarding. (Until March 21.)—M. S.

Abstracted Fantasy

Byron Browne's new group of paintings at the Grand Central Art Galleries (57th Street Branch) continue to make grandiose decoration of wild fantasy from circus themes. Colorful enough in their natural state, the clowns and acrobats who inhabit Browne's canvases are creatures of an even more fantastic land. Abstracted and re-imaged by him, they balance and prance upside down on the beach, the floor or a rearing horse. Big in size, as in handling of pattern and rhythm, the paintings add up to an impressive array in which brilliant color and strong designing are equal components.

One of the best, as well as biggest paintings is *Horse and Clown*. The

background is blue, the horse is green and the rider orange in this ambitious achievement, and both man and animal are decorated with spiraling black lines to add surface interest, humor and to indicate form in a handsome organization of all. Other leading works include the *Crustacean*, *Dancer*, *Queen of the Crustaceans* and *Blue Acrobat*. (Until March 26.)—J. K. R.

Brecher Paints the Gaspé

Samuel Brecher's paintings of the Gaspé at the Babcock Galleries seem to indicate that in them he set his palette with an unaccustomed freshness and purity of color, quite in contrast with the turgid notes of *McSorley's Bar*, which hangs near them. In *Fishing Boats* the clarity of the water and the simplified arrangement of the boats anchored with bare poles near the shore is one of the most appealing canvases.

Houses by the Sea, their weathered textures standing out against the glimpse of blue waters, is another excellent canvas. The same directness and seizing of the character of place is felt in *Fishermen's Homes*, and even in the more complicated detail of *The Old Mill*, in which description is evaded by the emphasis on design and color pattern. A number of paintings, such as *Behind the Scenes* or *The Puppeteer*, are carried out in appropriately high notes of the scale, but they are not so convincing as the Gaspé scenes. (Until March 26.)—M. B.

Frasconi and Don Quixote

Paintings and woodcuts by Antonio Frasconi, at the Weyhe Gallery, are largely concerned with the motive of Don Quixote, whom the artist has taken as a symbol of old Spain, remote both in time and character. Three large oils, entitled *Espana Martir*, are intended to portray the present martyrdom of the Spanish people under Fascism. Their play of deep tones and half emergent figures produce a sense of desolation.

The many woodcuts, and a few gouaches, of the "Knight of the rueful countenance" are other facets of Frasconi's theme that Spanish culture and prestige have vanished under the present regime. The figure of the knight and Rosinante, his steed, are embodied in formalized patterns with a play of both dark and vivid notes. Color woodcuts, such as *Cat's Cradle*, *Sunday* and *Landworker*, are vivid abstractions. Whether in oils or graphic work, the artist reveals himself as a sound craftsman of original conceptions. (To April 6.)—M. B.

No Literal Transcripts

Houghton Cranford Smith's paintings, at the Passadoit Gallery, include landscapes of France, Guatemala, New England, New Mexico and one of New York City. None of them are literal transcripts of the scenes represented; rather they are fantasies based on the essentials of locales, yet they convey

a sense of place that many realistic landscapes lack. The artist handles his brushing vigorously, carving out mountains, as though with a knife and turning clouds into rounded solids—pulling out all the stops, as it were.

Moret-sur-Loing is the epitome of French provincial towns. *On Lake Atitlan* (Guatemala) is a picture that seems to define the meaning of "exotic." The artist obtains his effects of majestic proportions and monumental masses with fluent brushing that never piles up impasto to secure solidity. The relevance of the color patterns to the armatures of design is always ably sustained. (Until April 4.)—M. B.

Clarity of Shulkin

Anatol Shulkin's paintings, at the Midtown Galleries, confirm previous impressions of his achievement in the quality of the rich *matiere*, in the assurance of his modelling of form and his clarity of definition of contours. There appears to be no hesitancy in the sweep of his brushwork, nor in his decisive designs. Although the majority of the canvases are figure pieces, there are some excellent still lifes, notably one of lemons on a blue table.

The single figure paintings register the best accomplishment, both in their simplified presentation and in their complete coherence of expression. In *Lady With a Red Scarf* the graceful fluency of the figure and her ease of gesture are admirably rendered. The self portrait (*You Can't Come Home Again*) emphasizes Shulkin's surety in the building up of bodily and facial structure and his ability to depict the introspective, troubled face of the subject.

A number of the paintings, such as *"Quo Vadis, Homo?"* and *A Citadel*, produce a confusing effect, not because of their multiplicity of details, but because of an incoherence in their relation. It doesn't matter whether the symbolism is clear, but it does matter that the painting is too involved. (Until April 2.)—M. B.

Another View of Rifkin

Sidney Rifkin is currently having his second one-man show at the Carlebach Gallery with a diverse display of 23 oils, gouaches, and ink and pencil drawings. These later works reveal the facile hand and keen graphic ability of this young painter but fail to present an even standard of realization; rather, they seem to indicate that Rifkin has yet to find his own personal means of expression and direction. His influences are still too apparent and his techniques too mannered. That is not to say Rifkin is not a talented painter; his beautifully controlled and delicately delineated drawings are proof of his skill and hold the stellar position in his show. (Until March 21.)—M. S.

Abstractions by Spivak

Recent paintings by Max Spivak at the Mortimer Levitt Gallery possess a wide range of color harmonies and in these abstractions there appears to be no underlying symbolism, so much as a skillful interplay of line and color, often in appreciable movement. The

[Please turn to page 30]

FIELD OF GRAPHIC ARTS

MARGARET LOWENGRUND



Cinq Personnages: S. W. HAYTER (Color Etching)

Prints by Members of Atelier 17

FLEXIBILITY is the ultimate merit of a medium. Research and experimentation are its breathing needs. Atelier 17 was established in Paris twenty years ago with a strong constructive purpose, at a time when engraving everywhere was becoming a sterile, academic craft. Then Stanley William Hayter, already a proselytizing theorist, opened a workshop where artists could experiment without limitation in new directions, both in etching and engraving. He attracted many painters of reputation as well as student-beginners, making equipment, technical advice and dynamic enthusiasm the irresistible lure which today in New York brings out a school of freedom and scope with an international echo.

The present 14th exhibition of prints by members of Atelier 17 at the Laurel Gallery shows work by 65 in the group; it includes Joan Miro, Andre Racz, Abraham Rattner, Yves Tanguy, Roger Viellard, moderns whose work hangs in world museums. It contains many color-prints of originality and strength

by lesser-knowns as Alfred Russell, Josef Presser, Sue Fuller, Werner Drews, Madeleine Wormser and Gabor Peterdi who show improvisation and promise beyond the derivations of Hayter's style, which has influenced many.

Tensions and depth in Russell's *Penumbra*, powerful global attraction in *The Cold Sun Image* by Zanartu, striking color and vitality in Hayter's *Cinq Personnages* and beauty in the thrusting movement of *Night Wind* by Schrag are unexpected high spots in the show. Multiple color printings perform expressive feats. Line, deeply etched or burin engraved over filmy transparencies, achieves creative forcefulness.

* * *

Six lithographs and three drawings by Laurence Blair, created within the ancient walls of the Mission at San Juan Capistrano, are on view at the Grand Central Galleries until March 26. The exhibition is titled *Capistrano and the Swallows*. The latter, with an occasional exception like 1947, return to the former each year on March 19.

Small Paintings

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Graphic Activity

IS IT SPRING—or is it chance, that hoydenish harlequin—which brings out a sudden crop of graphics as wide and variegated as the tulip beds of Holland? Pan, with his goat's feet and two horns, foots it unbridled in the Bacchic glades of the Picasso show at the Buchholz Galleries. Ralph Fabri follows on the heels of the Impressionists at Binet. Atelier 17, fabulous International Workshop organized by Stanley William Hayter, is on parade at the Laurel Galleries. The cellocut cover design of our present issue by Boris Margo is but a hint at the closing Graphic Circle exhibition at Seligmann's and a preview of Margo's own show at the Betty Parsons Gallery. The American British Art Center is showing drawings by the etcher, James McBey.

Besides the unusual number of important local print events are the several reviews from out of town. Painting and printmaking are rapidly joining hands. In size and feeling there is no doubt that boundaries are widening for color-prints, and technical experimentation knows no limits. The idea of integrating technique, media and form, one of Margo's prime intentions, is gaining on the outworn belief that a graphic artist and a painter cannot mingle.

The cellocut process of our two-plate cover design is but one form of Boris Margo's expression. He is always inventing new forms. Surface textures, color innovations, special planes and interwoven delineations are all used to deepen space and produce a construction of creative originality. The cellocut permits that versatility which allows any amount of such procedure, in any size, with any materials. It is basically the discovery of a special varnish that can stop-out acid reaction on any surface from metal to cardboard which gives the scope. Printing is not necessarily done with a press, but by hand, so that it is part of the general process of each work.

Margo claims he knows nothing about printing; he just prints. The results are extraordinary technical achievements. Our cover was made from two of Margo's own zinc plates.

Pan and Picasso

An Homeric Hymn to Pan from 700 B.C. makes a fitting prelude to the Picasso fantasia at the Buchholz Galleries. There the muses cavort with leprechaun ribaldry and piping lutes. The sparce-lined *Head of a Faun*, the pencilled figures in a blue-skied *Grotto*, the ink-and-wash *Dance in the Hills* and the pumpkin-head *Elf* are irrepressible escapists from the fertile brain of Picasso during his Antibes stay in 1946, when he was also busily engaged in painting large murals. It is said that Picasso often paints from anguish, but these salacious and audacious motes surely danced out of the painter's happiest era.

Added to the excellent collection of drawings (some in multi-colored pure line), lithographs, and small paintings, there are the bronzes of 1945-47 which are altogether amusing feminine figurines. They cavort until April 2.



Tangier Coast: JAMES McBEY (Wash Drawing)

Pages from McBey's Sketch Book

DRAWINGS AND WATERCOLOR SKETCHES from the sketch book of James McBey, Scottish etcher and painter, are graciously and simply offered to the American collector at the galleries of the American-British Art Center. They are unaffected, distinguished notes which stand easily as finished works, but obviously would make endless material for the fine point of the etcher's needle.

Mr. McBey, now a citizen of the U.S., has climaxed sets of prints from many climes with a series of New York scenes and portrait etchings of well-known

Americans. The present exhibition, however, encompasses Western ranch land, Eastern coast regions, San Francisco environs, Santa Fe and Connecticut beside harbor scenes in Tangiers and Havana. This is actually the first complete show in America which brings out the fine relations in McBey's style, throughout his merest sketches and his most complete works. *Staten Island* is one of the most impressive of the drawings, although the bigness of small areas in each one attests to the persuasive dignity and quality of the entire group.

Northwest Printmakers of 21st International

By Kenneth Callahan

SEATTLE:—More modern in character, more experimentation with mediums, more etching, engravings and color prints than black and white lithographs and woodcuts, generally larger plates and a marked increase in the number of artists using the print medium expressionistically—these are some of the characteristics that differentiate the 21st Annual International Exhibition of the Northwest Printmakers, currently on exhibition at the Seattle Art Museum, from previous annual exhibitions.

One hundred forty-three prints are included in the exhibition, constituting a good cross-section of contemporary American printmaking. A list of awards well illustrates the scope of the exhibition, ranging from semi-abstract to realism. J. L. Steg's *Provincetown No. 1*, a color etching, is among these—a large print, rich in color and pleasingly designed. M. Lasansky, who fathered the technique used in the Steg print, is represented by a powerful mixed medium print, *Near East*, as is Emilio Amero with a lithograph *Where?* The latter artist's influence can be found in a second purchase award—John O'Neil's *The Magicians*, a color lithograph. The O'Neil print is semi-abstracted but in contrast to the Steg, which is built solely on the surface plane, O'Neil's print is handsomely and well built in space.

Dramatic, simplified realism is found

in an etching-aquatint *Death of Sampson* by Morton Levin. There is vigor and convincing modeling in the figure of the giant legendary man. The most completely conservative of the awards was made to *Modern Madonna*, a mezzotint by G. Livingston Woolley, an infinitely detailed, highly refined depiction of a nursing mother.

Two etchings considerably contrasted in character are a small line etching, *Apache* by Maxwell Swartz, a graceful well drawn figure but a slight print, and Armin Landeck's poetic and beautifully designed *Moonlight*. The latter is an honorable mention.

Five Birds, a highly professional decorative wood engraving by Joseph Donat, and Roderick Mead's *Carnival*, also a wood engraving are among the awards. The latter is a beautifully executed print, luminous in dark and lights. An aquatint of *Taos* by Charles Capps was given a mention—technically fine and pleasing print if not impressive. *Ecclesiastes*, a dramatic lithograph depicting masses of people swarming before an apparently burning structure, is the last of the award list, the work of Louis Freund.

The general quality of the exhibition is high and the recent direction of many American artists toward experimentation with mixed mediums and the increased use of large color plates have added much to the interest of such print shows.

Color Print Annual

By Dorothy Drummond

PHILADELPHIA:—The Tenth Annual Exhibition of the American Color Print Society, on view at the Philadelphia Print Club, proves the fascination of color in virtually all print media.

Although realistic and imaginative subject matter hold a reasonable balance, more radical compositions gain emphasis via the prize awards, with the serigraph favored. The Florence F. Tonner prize goes to Harry Shoulberg for a densely blue wharf scene, *The Bay*, spiced by passages of purple and peacock green with occasional touches of red. The thick effect of the color is the antithesis of *Rendez-Vous*, an abstraction by Abe Hankins, accorded the Francesca Wood prize.

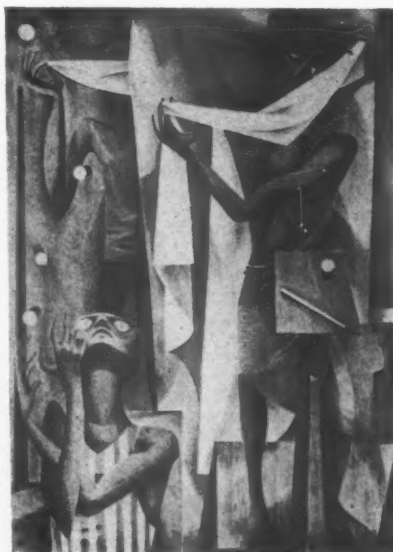
A lithograph, *The Magicians*, by John O'Neil carried the Leslie Thompson prize. Combining recognizable figures of jugglers and semi-abstract environmental equipment, it plays the blue of eyes against the blue of tossed balls with eerie effect.

Three honorable mentions went to Salvatore Meo for *Multiform*, an abstraction of amoebic shapes swimming in horizontal color waves; to Signe A. Hedlund for *The Crystal Compote*, another abstraction woven from Victorian crystal and bright textile patterns, and to James D. Havens, whose *Cinnamon Fern and Veery*, with its delicate, lace-like realism, seems scarcely at home with its fellow honor winners.

The Society's presentation print of the year, included in the show, is Stella Drabkin's lithograph, *Rockport Evening*, realistic, but not literal, its figures and landscape being caught in the brilliance of a seaside sunset.

The Cleveland Museum of Art has utilized the Dudley P. Allen fund for the purchase, recently, of three engravings by the 15th century Nicoletto Roselli da Modena. "Mantegna's system of parallel lines," also "cross-hatching derived from Italian niello work and engravings of Schongauer and Durer" are apparent influences in these plates.

The Magician: JOHN O'NEIL. Prize Winner in Seattle and Philadelphia



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Apollo on a Chariot: REDON

Modern Art in Parke-Bernet Sale

THE NEXT BIG, mixed sale of modern paintings at the Parke-Bernet Galleries is scheduled to come up on the evenings of March 30 and 31. The pictures, which are overwhelmingly French in origin, come from many different collections.

In a sizable group of Renoir's are the *Portrait of Claude Terrasse* from the Vollard collection; *Les Prunes*, from the Gangnat collection; *Jeune Femme dans un Paysage*; *Apples*, exhibited in Paris, Bremen, Berlin, Baltimore and New York and illustrated in Meier-Graefe's *Renoir*; and *Nude in a Landscape*, also from the Vollard collection. *Pres de la Ferme*, painted by Gauguin in 1887, has been shown in London, twice in Paris, and, last year, at the Milwaukee Art Institute.

Several Rouault's include *La Fille du Cirque* (Vollard); *Clown a la Rose*, from the artist's personal collection and selected by him for showing in the French Pavillion at San Francisco's World Fair; a *Clown* and an *Acrobat*, and a *Buste de Jeune Femme*, as well as some graphic work. Picasso is represented by *Bone Forms: Project for a Monument*, much exhibited in this country as one of the more popular paintings in the Chrysler collection; the colorful abstract *Nature Morte aux Poires* and *Seated Nude (Dora Marr)*, painted in 1942, but showing a reversion to his classical style.

Among many other interesting paintings are *Sentier Parmi les Rochers* by Cézanne; Utrillo's *Eglise D'Amberieux-en-Dombes (Ain)*; *Sand Dunes, Etaples* and *Port de Fecamp* by Boudin; *Still Life* by Chagall; *Après le Bain, Femme S'Essuyant* and *Après le Bain* by Degas; *Portrait of a Woman and Head of a Young Girl* by Modigliani; *Les Juges* and *Jeune Femme se Vetant* by Forain; *Rouen Cathedral in Mist* by Monet; *Mu a la Mantille* by Pascin; *Place St. Augustine* by Raffaelli; works by Seurat, Corot, Dufy, Vuillard, Masson, Laurencin, Sorolla, Delacroix, Redon, Chirico, Miro, and Zuloaga. The exhibition commences March 26.

Evelyn Marie Stuart Says:

To give the Devil his due, Modernism did accomplish a truly remarkable thing by making painting almost universal. From coast to coast practically every family group now has a member who "paints." This could never have happened if the School of Paris had not set a standard so low as to encourage everybody, in general, and the museums of America, in particular, had not backed it up with assurances that this was the only vital creative expressionism. The "Masters of the Modern School" met the first-grade school children on a common ground with a teaching technique that consists mostly of "letting the child alone." In some ways this enthusiasm for artistic performance recalls the wave of agonized ambition to have a musician in the family, which swept the land from about 1885 to 1900, accompanied by a rising distribution of American-made pianos. Children were driven to auditory torture, and teaching music became a genteel profession for spinsters. Then came the gramophone and a sudden cessation of amateur musical effort—too many people discovered too much about really artistic musical performances to give the amateur a chance, even for an audience composed of relatives at a school recital. Perhaps a wider distribution of reproductions of truly fine paintings will have a similar effect in the art world.

Paintings at Kende

ON THE EVENING OF MARCH 24, a group of modern French paintings, collected by Mr. and Mrs. V. de Margouliès, will be sold at the Kende Galleries. A half-dozen works by Utrillo lead the list, beginning with *Une Rue a Sannois*, exhibited in the 1912 Salon d'Automne and formerly in the Libaude and Mazaraki collections; through the 1914 *La Rue Cortot a Montmartre*, to Paris scenes of the '30s such as *Le Lapin Agile*, a nostalgic view of the Rue du Poteau showing the house where the artist was born and another of the *Maison du Berlioz*, showing the house where he worked and lived.

Bombois is also represented by six canvases, including *The Lake and Trees*; Raoul Dufy by the sparkling *Aquarium*, once in the collection of Paul Poiret; Vlaminck by *Blossoming Trees in Bougival*, formerly in the Walter P. Chrysler collection; Signac by a fan-form panel of two paintings titled *Night and Day*; Rouault by a *Nude* which once belonged to Ambroise Vollard. Also included in the sale are *Femme Assise* by Pascin, works by Marie Laurencin, Chagall and Maclet. An exhibition will be held commencing March 19.

Romano Show in Paris

Umberto Romano, American painter, is being introduced to Paris this month at the Galerie André Weil. Among the works exhibited are *Ecce Homo*, reproduced on the Feb. 15, 1948, cover of the ART DIGEST, and a series of paintings and drawings from the "Divine Comedy." (Until March 18.)

Auction Calendar

March 18 and 19, Friday and Saturday afternoons. Plaza Art Galleries: English furniture, silver, paintings and rugs from Janet Clemens and other owners. Watercolors by F. F. English, oils by Continental and American artists. Continental porcelain vase lamps; English table china and decorations; Chippendale-style chair-back settee and reproductions of English, French and Early American pieces. Rugs, silver plate and glassware. Now on exhibition.

March 18, Thursday evening. Kende Galleries: Modern art donated to International Rescue, Inc. and sold by their order to extend rescue work in Europe. Paintings, drawings, sculpture, manuscripts by Baziotes, Beckmann, Berman, Chagall, Charlot, Carter, Biddle, Ernst, Holty, Dehn, Knaths, Miro, Noguchi, others. Now on exhibition.

March 19, Saturday afternoon. Parke-Bernet Galleries: English and French furniture and decorations from various owners. Now on exhibition.

March 22, Tuesday evening. Parke-Bernet Galleries: Modern French prints and drawings collected by Ludwig Charell. Lithographs, etchings, drawings in color. Works by Bonnard, Braque, Chagall, Degas, Dufresne, Dufy, Gauguin, Grosz, Klee, Kokoschka, Kollwitz, Maillol, Matisse, Picasso, Pissarro, Renoir, Rouault, Toulouse-Lautrec, Valadon, Vuillard, others. Exhibition from Mar. 15.

March 24, Thursday evening. Kende Galleries: Modern paintings collected by V. de Margouliès, including paintings by Bombois, Maclet, Pascin, Laurencin, Chagall, Dufy, Rouault, Signac, Vlaminck, Utrillo, others. Exhibition from Mar. 19.

March 25 and 26, Friday and Saturday afternoons. French 18th century furniture and art objects; paintings; tapestries; property of the estate of the late Mrs. Orme Wilson. Paintings include *Portrait of Diana* and *Portrait of a Lady* by Largillière; *Seascape* by Van Goyen; *Portrait of a Child* by Vigée-Lebrun; genre paintings by Schall, Huet and Zuccarelli; *Mme. Lefebvre* by Antoine Pesne; *Portrait of Mlle. Boucher* by Baudouin (the daughter of the artist painted by her husband); works by Greuze, Aved and Schall. Tapestries include Brussels 18th century Teniers subjects entitled *Gypsies*; *Fortune Telling*, *The Maypole* and *Return from the Harvest*. Exhibition from Mar. 19.

March 28 and 29, Monday and Tuesday afternoons. Parke-Bernet Galleries: Autograph letters and manuscripts; library sets; first editions; Americana; modern French illustrated and other books, from the collections of Joseph H. Seaman, David L. Loew; Eugene J. Zukor, Erasmus C. Lindley, others. Exhibition from Mar. 24.

March 30 and 31, Wednesday and Thursday evenings. Parke-Bernet Galleries: Modern paintings and drawings from various owners. Landscapes and figure pieces by Degas; *The Knife Grinder* by Manet; three oil portraits by Rouault; *The Violinist* by Matisse; several still lifes and landscapes by Renoir; a seated nude, abstract compositions and several oils by Picasso; *Cuban Scene* by Pascin; works by Chagall, Dufy, Laurencin, Redon, Boudin, Vuillard, Utrillo; drawings by Cézanne, Seurat, Sisley, others. Exhibition from Mar. 26.

April 2, Saturday afternoon. Parke-Bernet Galleries: English and French furniture and decorations collected by the late Dr. Leo Kessel. Paintings include works by Terborch, Antonio Moro and Antoine Borel. Exhibition from Mar. 28.

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On My Rounds

By Margaret Lowengrund

WOMAN OF THE WEEK is *World-Tele-gram* art critic Emily Genauer. A few days after winning the award of the Newspaper Women's Club for the best column of criticism, she spellbound an audience at Town Hall on the subject of Modern Art. She deserves a second award for the latter. With a platform display of large paintings and four of the painters who made them on hand, Miss Genauer held a self-termed "con-versation" with her public which could not fail to convince everybody that Modern Art is here to stay. . . . Running an art page single-handed from the year 1932 is an excellent back-ground for genuine communication. Writing for everybody naturally leads to an ability to talk to everybody in his own language.

In addition, the question-and-answer method was given such a face-lifting at Town Hall that the subject soared—sanely and convincingly.

At no time did the artists seek to reproduce exactly what they saw in these paintings, claimed Miss Genauer before introducing the artists present. In turn was shown the carefully con-ceived abstract structure for Hobson Pittman's "realistic" *Flower Piece*; in turn Arthur Osver observed that his painting did not mirror nature, but chose to express reactions in simplest terms of one who prefers a telegraph pole to a tree in nature; in turn the feminine but determinedly stoic Irene Rice Pereira stated that space and time is infinity. For one who seeks ways and means of expressing new space relationships it goes on and on.

Henry Koerner explained that to him things are not what they seem, but memories and impressions fused over the years into his work; and Jack Levine laconically made it clear that his distortions—or not—in painting depend solely upon his feelings on the subject. (Having just become a father, his feel-ings were a bit distorted themselves.)

A more provocative forum on art has seldom come about. Emily Genauer, Osver, Koerner, Rice Pereira and Le-vine were still swamped by enthusiasts long after the last written question was answered and the meeting was closed.

Interior Design and the Fine Arts is the subject of a series of talks by Bertha Schaefer, who is travelling widely to fulfill engagements; her first lecture was at the Munson-Williams-Proctor Institute in Utica. . . . Murals by Dwight Marfield in the Caribbean Room of the Ponchartrain Hotel, New Orleans, were commissioned by arrangement with Miss Schaefer. They are altogether fitting and "wonderful," according to Alonzo

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Lansford, who is doing a fine job directing the Delgado Museum down there, *we hear*. Also admired is the Ben-Zion painting in the hotel lobby.

A year ago in Belgium a moving picture of Peter Paul Rubens' life and work was filmed. Last week it was shown to the press at the Museum of Modern Art. To my mind it is a masterly sequence of great impact. The elaborate concepts, productivity and showmanship of the Flemish painter contrast brilliantly in their sensuous rotundities with the severity of Gothic and Renaissance verticles. . . . Fleshy nudes, turbulent composition, swirling action and cumulative masses were further enlivened by devices of twirled sections and overlaid curving lines. Also, by means of spotlighted details, the whole emotional era of Rubens becomes meaningful. Beside technical penetration and contrast, no ribaldry, frenzy or voluptuous motif was glossed over.

To the assembled viewers Rubens came alive in pomposity, in beauty and in full vigor. Indications are the film will be cut. It is to be shown in the Museum's Sunday night film series.

Miss Emily A. Francis, with human feeling to spare, carries on her many useful projects at Contemporary Arts. Her discoveries, in painters, are always based on promise and enterprise. She has introduced many who have since made their mark and become affiliated with other galleries. Paul Mommer, Louis Bosa and Sidney Gross are among her distinguished and loyal alumni. Last week a discussion took place at the gallery among these three on *Contemporary Painting—and How the Various Forms of Today have Evolved*. The painters questioned each other with spirit, and brought out much meat.

Chris Ritter of the Laurel Gallery is one of the New York dealers who paints in his spare time—and will have a show in the fall. . . . The Georges Binets, who run their gallery together, have just purchased a home in Brinfield, Mass., which will have a studio addition for both to work. Mrs. Binet is the former Ann Wolverton. Betty Parsons is another artist-dealer.

Lawyer Julius Isaacs, author of *Oath of Devotion*, who exhibited his oils at the Second Annual Bar Association show, says, "My life has been punctuated by a series of oaths." His book contains the same "humble but secure" qualities as his paintings, to quote Morris Ernst in the *Saturday Review of Literature*. . . . A personality somewhat akin to the *Contemplative Cat*, a sculpture by Betty Isaacs now gracing a Cooper Square window? She is the hard-working wife of the author, at present taking part in the *Nine Lives* exhibition within Cooper Union.

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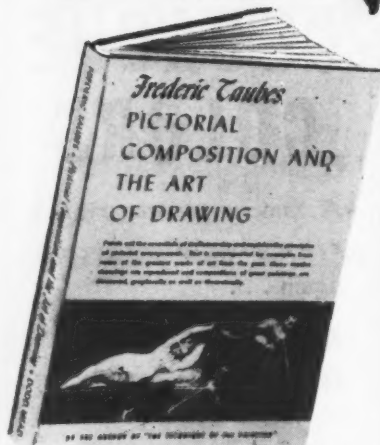
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By JUDITH K. REED

Two American Moderns

"John Marin" by Mackinley Helm. Foreword by John Marin. 1948. New York: Pellegrini & Cudahy, in association with the Institute of Contemporary Art. 255 pp. with 9 color and 64 black and white plates. \$6.50.

"Max Weber" by Lloyd Goodrich. 1949. New York: The Macmillan Co., published for the Whitney Museum of American Art. 59 pp. with 37 illustrations. \$2.

In recent months two monographs on pioneer moderns in American art have appeared, each sponsored by a museum. Although John Marin and Max Weber are as widely-separated by background and personality as by their private esthetic aims, ideals and media, their stories have much in common, for each is based on long labor in individual vineyards that have now become major shrines in the contemporary art field.

Both Marin and Weber spent the largest part of their careers unrecognized, aside from members of an advanced circle that included Stieglitz, and both have received final museum accolade—Marin in his 1936 retrospective at the Museum of Modern Art and Weber in a 1930 exhibition at the Modern Museum and more recently in his retrospective at the Whitney Museum. And finally, each artist, the native and the adopted son, in his own way represents a typical American success story.

Longer and more comprehensive as befits such a detailed biography and critical study, the Marin book is a sympathetic analysis of the man and his work. Filled with personal but never trivial data based on sound research and long friendship with the subject and lacking the awed approach with which other studies of this kind are often set down, Helm's book presents an "in-the-round" view of Marin that makes the reader feel as though he has really met the artist.

Since Mackinley Helm succeeds in making the details of Marin's life and painting interlocking aspects of a single chain of development, the biographical section illuminates Marin's work and aims. In the critical section the author studies and explains Marin's evolution of style, rather than presents an evaluation of his achievement. The illustrations, nine in color and 64 in black and white, are well chosen to supplement an important book on an artist whose contribution to the modern watercolor is as unique as the poetic world he has visioned, which has become food and inspiration to many.

Just as satisfying in a different way is Lloyd Goodrich's monograph on Max

Weber. Compact, clearly-written and comprehensive in the details of Weber's personal and esthetic biography, it traces the artist's career with sympathy and perception. Although all but one of the 37 illustrations are in black and white, they are admirably selected to present a well-rounded view of Weber's development. Published in co-operation with Weber's exhibition at the Whitney (see Feb. 15 *DIGEST*), the book is good reading on its own and the second by Goodrich in an excellent series of modestly-priced but comprehensive and well-designed monographs on contemporary artists.

Book Briefs

Announcement is made of a new monthly review of the arts, *Chrysalis*. Edited by Lily and Baird Hastings, the 20-page 4 by 6 magazine will cover art in Europe and America and promises that the text will be illustrated "in a unique way." Subscription orders should be sent to the editors at 51 West 88th Street, New York City.

* * *

The Spring list of the Harvard University Press includes such diverse volumes on art as Arthur Pope's *The Language of Drawing and Painting*, a discussion of color and visual relationships that draws upon the author's previous books, and the second volume of *Archaeological Research in Indo-China*, Dr. Olov Janse's monumental work on the tombs and pottery kilns discovered during his 1934-39 expeditions.

* * *

The Walker Art Center, another museum active in presenting informative and inexpensive publications, has recently issued *A New Direction in Intaglio*, a monograph prepared in connection with the exhibition of the same title which was on view at the museum through March 13. Well designed so that it is an exhibition and self-sufficient text in itself, the monograph presents the work of Mauricio Lasansky, Argentine artist and inspired teacher who heads the Graphic Arts Department of the State University of Iowa and that of his students. It is said that Lasansky or his students have won half of all print prizes awarded in important exhibitions in the past three years, since he created the graphic arts workshop, and this booklet, like the exhibition, explains why. The techniques of the school and its aims, a brief history of intaglio printing and profuse illustrations make up this excellent catalogue, the first in a promising series planned by the museum.

* * *

Among the Spring publications announced by Princeton University Press is *Florentine Art Under Fire* by Frederick Hartt, an illustrated account of the fortunes of Tuscan art treasures during World War II, by a scholar who served in Tuscany as the regional Monuments and Fine Arts officer for the American Army.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Bloomfield, N. J.

FIRST SPRING FESTIVAL SHOW OF AMATEUR CREATIVE ARTS. May 20-23. Open to all amateur artists. All media except sculpture. Jury. Prizes. Entry fee \$1. Entry cards due prior to May 7. Work due May 7. For further information write C. A. Emmons, Gen. Chairman, 82 Broad St., Bloomfield, N. J.

Flushing, N. Y.

18TH ANNUAL DOUGLSTON ART LEAGUE SPRING EXHIBITION. May 22-28. St. John's Episcopal Church Parish Hall. Open to all artists. Media: oil, watercolor. Entry fee. For entry cards and further information write Marylou Bilancia, Douglaston Art League, 40-14 149th Pl., Flushing, N. Y.

Indiana, Pa.

6TH COOPERATIVE ART EXHIBITION. Apr. 23-May 23. State Teachers College. Open to all artists. Media: oil, watercolor, tempera. Jury. Prizes and purchases. Entry fee \$5. Entry cards due Mar. 21. Work due Mar. 28. For further information write Orval Kipp, Dir., Art Dept., State Teachers College, Indiana, Pa.

Irrington, N. J.

16TH ANNUAL EXHIBITION OF IRVINGTON ART & MUSEUM ASSOCIATION. May 1-20. Free Public Library. Open to all American artists. Media: oil, watercolor, black and white, sculpture. Jury. Prizes. Fee: \$1. Entry cards and work due Apr. 21-23. For further information write May E. Baillet, Sec'y., 1064 Clinton Ave., Irrington 11, N. J.

Laguna Beach, Calif.

8TH NATIONAL PRINT EXHIBITION OF LAGUNA BEACH ART ASSOCIATION. Apr. 23-May 29. Laguna Beach Art Gallery. Open to American artists. Media: block prints, engravings, etchings, lithographs, monotypes, silk screen. Jury.

Prizes total \$105. Entry fee \$1. Entry cards and fee due Apr. 20. Work due Apr. 23. For further information write R. L. Babcock, c/o Laguna Beach Art Association, Laguna Beach, Calif.

Newark, N. J.

7TH NATIONAL OPEN COMPETITION EXHIBITION. May 8-29. Ross Art Galleries. Open to all artists. Media: oil, watercolor, tempera. Prizes. Entry blanks due May 1. For further information write Zachary C. Ross, Dir., 807 Broad St., Newark 2, N. J.

Tulsa, Okla.

4TH ANNUAL NATIONAL AMERICAN INDIAN PAINTING. May 3-July 3. Philbrook Art Center. Open to all artists of North American Indian or Eskimo extraction. All media. Jury. Prizes. For further information write Dorothy Field, Philbrook Art Center, 2727 Rockford Rd., Tulsa, Okla.

REGIONAL SHOWS

Albany, N. Y.

14TH REGIONAL EXHIBITION ARTISTS OF THE UPPER HUDSON. May 4-June 5. Institute of History & Art. Open to all artists who live within 100 mile radius of Albany. Media: oil, watercolor, pastel, sculpture. Jury. Prizes. Work due Apr. 9. For further information write Robert G. Wheeler, Albany Institute of History & Art, 125 Washington Ave., Albany 6, N. Y.

Ann Arbor, Mich.

THIRD ANNUAL EXHIBITION MICHIGAN WATERCOLOR SOCIETY. June 4-July 3. Museum of Art. Open to native born and resident artists. Jury. Entry fee \$1 to members, \$2.50 to non-members. Entry cards due May 7. Work due May 14. For further information write Mary Jane Bigler, Sec'y., 16708 Rosemont Road, Detroit 19, Mich.

Athens, Ohio

7TH ANNUAL OHIO VALLEY OIL & WATERCOLOR SHOW. July 1-31. Edwin Watts Chubb Gallery, Ohio Univ. Open to residents of Ohio, Ind., Ill., W. Va., Penna., Ky. Jury. Prizes total \$500. Entry cards due June 1. Work received May 15-June 10. For entry cards and further information write Dean Earl C. Seigfred, College of Fine Arts, Ohio Univ., Athens, Ohio.

Boston, Mass.

NEW ENGLAND PAINTING & SCULPTURE JURIED EXHIBITION. May 4-28. Institute of Contemporary Art. Open to residents of New England. Work due Apr.

1-20. For further information write J. W. McBrine, 162 Newbury St., Boston.

Bristol, Va.

SIXTH ANNUAL REGIONAL EXHIBITION. Apr. 25-May 20. Virginia Interment College. Open to all artists of Va., W. Va., Tenn., Ky., N. C., Ga., Dist. of Co. Media: oil, watercolor, prints. Jury. Prizes. Fee: \$1 for painting; 50c for prints. Entry cards due Apr. 9. Work due Apr. 12. For further information write Prof. C. Ernest Cooke, Virginia Interment College, Bristol, Va.

Canton, Ohio

16TH ANNUAL MAY SHOW. May 1-June 12. Canton Art Institute. Open to present and former residents of Stark County. Media: painting, drawing, sculpture, crafts. Jury. Prizes. Entry and membership fee \$5. Work due Apr. 11-14. For further information write Canton Art Institute, 1717 Market Ave. N., Canton, Ohio.

Columbus, Ohio

25TH ANNUAL CIRCUIT EXHIBITION OF OHIO WATERCOLOR SOCIETY. Nov. 1949-July 1950. Columbus Gallery of Fine Arts. Open to present and former residents of Ohio. Media: watercolor, gouache. Jury. Cash prizes. Fee \$3 including membership. Entry cards due Sept. 28. Work due Oct. 8 at Gallery, 480 E. Broad St., Columbus. For blanks and further information write Edith McKee Harper, Sec'y., Treas., 1403 Corvallis Ave., Cincinnati, O.

Dallas, Tex.

20TH ANNUAL DALLAS ALLIED ARTS EXHIBITION. May 1-29. Dallas Museum Fine Arts. Open to artists of Dallas County. Media: painting, drawing, crafts, sculpture. Jury. Prizes. Work due Apr. 16. For further information write Dallas Museum, Dallas 10.

Denver, Colo.

55TH ANNUAL EXHIBITION. Denver Art Museum. Open to artists living west of Miss. and in Wis. and Ill. Media: oil, watercolor, gouache, prints, drawing, ceramics, sculpture. Jury. Prizes total \$1,000. Work due June 11. For further information write Denver Art Museum.

Fresno, Calif.

FIRST ANNUAL STATE-WIDE EXHIBITION. June 19-July 2. Fresno Art League. Open to all artists residing in Calif. Media: oil, watercolor, gouache. Jury. Prizes total \$750 plus gold and bronze medals. Work

[Please turn to page 28]

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[Continued from page 27]

due May 20. For further information write Fresno Art League, Box 503, Fresno.

Grand Rapids, Mich.

5TH ANNUAL EXHIBITION FRIENDS OF AMERICAN ART. May 2-30. Grand Rapids Art Gallery. Open to artists of western Michigan. Media: oil, watercolor, sculpture, ceramics, graphic arts, drawing, pastels, prints. Jury. Prizes. Entry cards due Apr. 9. Work due Apr. 16. For further information write Richard B. Hough, Chairman, Western Michigan Exhibition, 230 E. Fulton St., Grand Rapids, Mich.

Indianapolis, Ind.

42ND ANNUAL EXHIBITION OF WORK BY INDIANA ARTISTS. May 1-June 5. John Herron Art Institute. Open to present and former residents of Ind. Media: oil, watercolor, tempera, pastel, sculpture. Jury. Prizes total \$1,200. Entry fee \$2. Entry cards due Apr. 11. For further information write Wilbur D. Peat, Dir., Herron Inst., Pennsylvania & 16th Sts., Indianapolis 2.

Knoxville, Tenn.

ANNUAL EXHIBITION. Apr. 17-May 5. Knoxville Art Centre. Open to residents of Tenn. living in counties east of and including Scott, Fentress, Cumberland, Bledsoe, Hamilton and former residents of Knoxville. Jury. Work due Apr. 2. For further information write Ted Burnett, Art Centre, 213 S. Gay St., Knoxville.

Newark, N. J.

24TH ANNUAL EXHIBITION WORK OF NEW JERSEY ARTISTS. Apr. 4-29. Art Club. Media: watercolor, sculpture. Jury. Cash awards. Entry fee \$1. Work received Mar. 29, 30. For further information write Mr. Lute Pease, Chairman of Exhibition Committee, Newark Art Club, 38 Franklin St., Newark 2, N. J.

Omaha, Nebr.

2ND ANNUAL CENTRAL STATES GRAPHIC ARTS EXHIBITION. May 4-June 5. Joslyn Art Museum. Open to artists of Ark., Colo., Ill., Iowa, Kans., La., Minn., Mo., Nebr., N. Dak., Okla., S. Dak., Tex., Wis., Wyo. Media: drawings, prints. Jury. Purchase awards. Work due Apr. 18. For further information write Mrs. David S. Carson, Joslyn Memorial Art Museum, Omaha, Nebr.

Rochester, N. Y.

1949 ROCHESTER-FINGER LAKES EXHIBITION. May 6-June 5. Memorial Art Gallery. Open to all artists of Rochester and 19 counties in western New York State. All media. Prizes and purchase awards. Entry cards and work due Apr. 23. For further information write Isabel C. Herdler, Asst. Dir., Memorial Art Gallery, Rochester 7, N. Y.

Sioux City, Iowa

IOWA MAY SHOW. April 30. Sioux City Art Center. Open to anyone who votes in Iowa. Medium: oils. Jury. Cash prizes. Work due at Art Center, 613 Pierce St., Apr. 15. For further information write Mrs. Nicholas O'Millink, American Association of University Women, Sioux City.

Spokane, Wash.

6TH ANNUAL EXHIBITION. Apr. 21-May 6. Pacific Northwest Art Association. Open to present and former residents of Ore., Wash., Mont., Idaho, Wyo. Media: oil, watercolor, gouache, tempera, sculpture. Jury. Fee \$2. Awards and purchases. For entry blanks and further information write John Koehler, Sec'y., 212 Temple Court Bldg., Spokane, Wash.

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Los Angeles Events

[Continued from page 6]

to show, 19 of whom had accepted at writing time. Pomona College will provide comparison with a collection of historical ceramics which includes loans from the Metropolitan, Fogg, Santa Barbara and M. H. De Young Museums and private collectors.

Various impressive one-man shows here are by Anders Aldrin at the Vysekal Studio Gallery; Carl Beetz at Jepson Art Institute; Caroline Martin at the Francis Taylor; Edmond Kohn at American Contemporary; Sessue Hayakawa (the silent-movie actor, back for talkies) at the Frances Webb; Pablo O'Higgins, up from Mexico, at the Fraymort; animator Marc Davis at Chouinard Art Institute; Clem Wilenchick in his own studio, Leonard Brooks at the Cowie; Ruby W. Usher at White's Art Store, Montrose; and (impressive to Critic Kenneth Ross but not to me) Hans Burkhardt at the Chabot.

Later Chinese

[Continued from page 11]

us, eventually, to integrate a whole group of Chinese painters nearer to us in spirit and in time than those who have until now typified Chinese painting to the West."

Including only those works whose authorship is authenticated, the exhibition presents one to seven pictures each by a wide variety of artists. The result is one of the most stimulating and adventurous exhibitions of Oriental art ever put on in New York. Visitors with a zest for discovery will enjoy it, for here is a museum quality show that does not demand only awed respect but personal responsiveness and original seeing research on the part of each observer. (Until April 2.)

—JUDITH KAYE REED.

Pennsylvania Alumni

[Continued from page 17]

years, was the treasured rendezvous of students and faculty alike.

For awards given at the opening of the show, the jury concentrated on paint and form potentialities evidenced in the work of less well known artists, and gave most of the traditional prizes to untraditional work. The Harrison S. Morris Watercolor prizes of \$50 each went to Louise Pershing for *The Staircase* and to Charles Semser.

The May Audubon Post \$50 prize for an oil went to Bill Gray for his vivid *The Big Parade*, with honorable mention to Edward A. Fish for *Billboards*. Gold medal award for sculpture singled out a portrait head, *Maizie*, by Angelo Frudakis, and a new \$50 purchase prize given by Penn Charter School to start its permanent collection went to Hugh S. Wiley for a simply expressed, colorful oil bull fight, *Pas de Derecho*.

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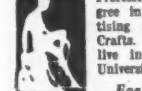
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Fifty-Seventh Street in Review

[Continued from page 19]

titles suggest more definiteness of conception that the canvases achieve.

In *Soft Tensions*, there is something of an objective basis in the form of a girl to which the planes of blue and black and a sharp dash of scarlet lend animation. The high notes of *Pan Optic* and the rhythmic forms of *Lucent Limits* are fine resolutions of color and shapes in a personal idiom of design. In general, it may be said that much of the work appears inconclusive. (Through March 26.)—M. B.

From Friedman's Studio

The paintings and watercolors by the late Arnold Friedman, now on view at the Marquee Gallery, were found in his studio after his death. With one exception they have never been shown previously. Perhaps, the king pin of the exhibition is the *Self Portrait* showing the artist seated at his easel before a canvas, brush in hand with intense concentration depicted on his face. The casual, easy bodily gesture, the fine modelling of the structure of the face, shown in profile, are ably carried out. A characteristic painting, *Boy in Chair*, shows a charming, yet stolid little figure of adolescence. *Sand Bar* possesses an interesting and successful composition.

An unexpected phase of Friedman's work is watercolor, not alone because his work in this medium is not known, but because in these papers his design is abstract. In all these watercolors, the beauty of limpid color and authority of handling make themselves felt. (Until April 5.)—M. B.

Nature Moods by Livingston

In Charlotte Livingston's annual show of watercolors, at the 8th Street Gallery last fortnight, the only change noted was a little simplification, which was to the good, and a little stiffening of composition, which wasn't. Generally the work was as usual—easy and bright, showing a particular flair for the autumn and winter moods of nature. We liked a country road in *Late Fall*, the two versions of *Along the Hackensack* noted before, and a wintry *Trees and River*. Very few people do good watercolor portraits, and Miss Livingston isn't one of them.—J. G.

From Law to Art

Jerome Land, who hails from Cleveland and has been practicing law there since 1935, just had his first New York show at the Norlyst Gallery. Land's concern with people and places, with any number of things large and small, make the small areas of his canvases alive with detail. There is a subjective naiveté, almost primitive in concept, which seems oftentimes to show itself in men of other professions called late to the pursuit of art. A fundamental

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sense of color and spatial contrasts
save these compositions from mere fan-
tasy. A student of Ralph Pearson, Land
has already made his mark with prizes
and awards in the Cleveland Museum
and the Butler Institute.—M. L.

Illusory Latin Cultures

Present at Norlyst is an exhibition of
recent paintings by Leslie Powell. Latin
America is his painting ground. Okla-
homa, his native state, and a back-
ground of travel among ancient tribes,
are the sources from which these semi-
abstractions stem. Paint, as such, is
thin in surface mannerisms. There could
be much strengthening of textural ef-
fects for a more profound study of form
and rhythmical content. Powell's par-
ticular interest in the primitive and the
baroque requires this added invention to
carry it through to greater importance
creatively. (Until March 16.)—M. L.

Present Day League

The League of Present Day Artists,
commendably formed some eight years
ago "for artists working along new
directions and seeking new trends in
painting and sculpture," has had a
stormy career and little public acclaim.
The better artists have usually dropped
out or graduated into more selective
groups.

It is with reluctance that we report
that the current show at the RoKo Gal-
lery is a sad little affair, small com-
pared with earlier exhibitions and much
less bombastic, but still stigmatized by
a preponderance of immaturity or just
plain "nothing to say." We thought we
detected "the spark" in the paintings
of Joshua Epstein, Helmut Kallweit
(oil on plaster carving!), Estel Novic,
Joseph Lomoff, E. B. Savage, and, par-
ticularly, Nicolaj Storm. Ben Epstein's
well-realized *Bridge* is more poetic than
experimental. (Until March 27.)—J. G.

Argent Offerings

At the Argent Galleries, an exhibi-
tion of drawings, paintings and sculp-
ture by Marguerite Castaing presented
a range of interest from portrait to
landscape. The pretty poses and ges-
tures of the models unfortunately show-
ed little feeling of medium, although
there is an obvious ability to use acade-
mic mannerisms.

Mario Bacchelli, now teaching his-
tory of art at the Memphis Academy
of Arts, was another recent exhibitor
at Argent. His watercolors, pleasant
and colorful, made an interesting well-
contained group, notable primarily for
their uniformity of spirit and anima-
tion.—M. L.

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Don't Forget April 25

There will be important announcements made at the League's annual meeting, April 23. There will be the awarding of prizes. There will be the annual election and there will be many distinguished guests. So don't wait till the last minute to get on your reservation. Certainly we can promise you a better kind of weather than has been our luck in those February months past. We'll be looking for you!

Florida Forges Ahead

For 21 years Mrs. Myrtle Taylor Bradford, chairman of our Florida State Chapter, has continuously bent her efforts to advance art and art interest in her State. The results have been satisfying. Each year Mrs. Bradford has sponsored an Annual Breakfast which has grown until it is an art event to which the art enthusiasts of the Peninsular State look forward. This year there were forty at the speaker's table

and more than five hundred guests crowded the floor.

Mrs. Bradford has for some time conferred the Myrtle Taylor Bradford Gold Medal annually on an outstanding artist. She has also made the monetary awards in behalf of the League. She was recently requested by our board to represent the National body before the Annual Meeting of the General Federation of Womens Clubs in Miami in April, and make the presentation of the League's prize of the Burtus Pieteresz painting to Mrs. Clara J. Ludholz, Chairman of the Federation Art Section. This is to be awarded to the winner of the Federation's art contest.

The Miami Women's Club, growing in its aliveness to art, gave its 21st annual art exhibition on Feb. 15 with a supporting program of notable speakers in attendance at the awards. Mrs. Alfred Neeb, the club president conferred the Myrtle Taylor Bradford Gold Medal upon Jean Jacques Pfister of Switzerland.

The club's participation in American Art Week was unusually successful. Certificates of award from the American Artists Professional League for American Art Week winners were given to the following, who also received the \$50 prizes given by the Miami Art League: Paul Lessler, Mrs. Pearl Hill Worthington, Mrs. Louis Zarring, J. McGibben Brown, Miss Angeles De La Vega, Mrs. Edna Surtelle McCoy.

The League takes great pride in the Florida contingent. They are setting a splendid example for other chapters.

Thanks Gratefully Received

Mr. George T. Tschamber, one of our artist members from Jamaica writes of his enjoyment of our League columns, mentioning particularly "Too Much Alizarine." Also he appreciated the information on how to clean old paintings. This reminds us of other mail—such as:

Another on Our Side

We opened a note from J. Bradford Hague, the well-known landscape painter, which leads us to believe that all artists are not dumb, as some people suspect. He writes:

"It would seem to me that if that picture restorer whose letter you published in the last issue is as good as he lets on, he might have known as the rest of us did, that the Old Dutch formula you printed was not for cleaning 'tempera, watercolor, fresco,' etcetra—not old masters. I failed to see any 'blood-letting' or epidemic of 'fever.' There are many artists who wish to know a simple and safe process of tak-

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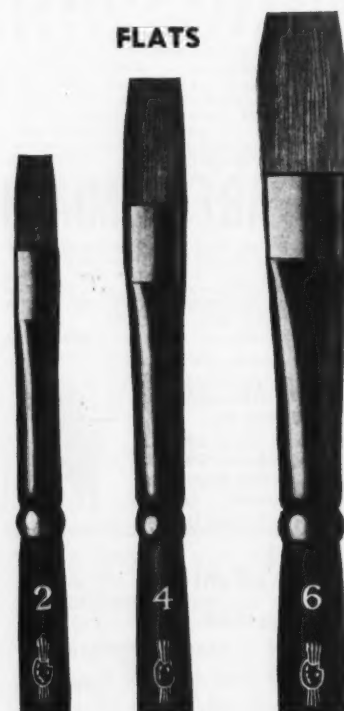
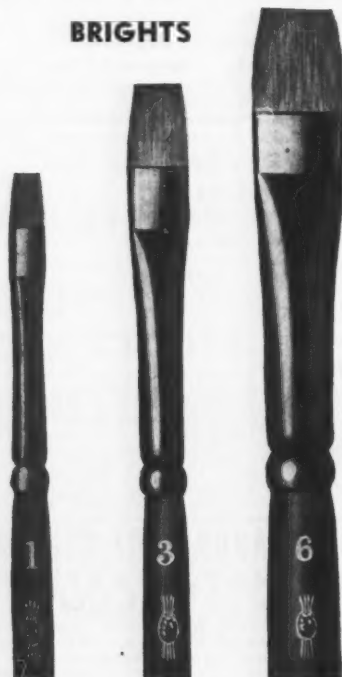
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ing care of their own paintings. Personally I can do without hecklers.

Thank You, Mr. Hague

Referring back to the item Mr. Hague refers to, we omitted the word "oil" and we did not print the "caution" contained in our League pamphlet. Personally we felt this Mr. Roth could have been more restrained and less pontifical, for we do have some pretty fair restorers around New York and in our great museums. Too, the League does have the consultation and advice of the country's foremost technicians and chemists.

In this case we were not concerned with old masters or cracked and damaged pictures—simply passed on this "Old Dutch Formula" to some members who wished to clean their own paintings.

There was no "blood-letting," but we did leave out a few words which gave this expert an opening. There was no intent to deprecate his profession which he assures us is highly specialized, and he flexes his muscles to show how good he is. We are duly impressed.

Another Dry-Gulcher

As we explained before, "dry-gulcher" is what they call a sneak in our western country who hides behind the rocks and trees and takes a pot-shot at someone who displeases him. This particular specimen hides behind anonymity and blasts away at us behind a 3c stamp. Maybe we should let you see what all the shootin' is about. Here you are:

"Dear Fellow Craftsmen: I have read carefully your printed invitation, noted the names on your letter-head and regret that I cannot see any use of supporting or joining your group. It all smells too strongly of the Salmagundi Club and breathes of stagnancy and swampy deadwood. Just as the leaflet you enclose by Gordon Grant, all of you would reduce art to formulae, tricks and surface splash. Some of you are dam good at it—so are a lot of painters and plumbers but a lot more useful citizens, they. Still we need groups like yours to carry on the traditions of the craft. For heaven's sake quit posing as artists. None of you ever had it in you. You would be more respectable if you just called yourselves picture painters, (signed) Craftsman."

It seems this "Craftsman" received one of the League's pamphlets by Gordon Grant on marine painting which we printed because we had so many calls for it following the article in these columns. But why should we assume more risks by going to bat for Gordon who continues to be in the top-most bracket of all artists in the country in point of sales and general popularity.

But maybe this John Q. Public who seems to be wholeheartedly on Gordon's side doesn't know a darn thing about art. And likely we have a very uncultivated taste ourselves, for we wish we could afford one of his marines.

Please Read This

Though we have tried several times before to explain why the League cannot act in the capacity of an agent or recommend them to galleries, we still receive letters making such requests. We wish we could but neither our Charter nor our facilities will permit it.

Nearly all reputable galleries advertise in ART DIGEST and one may get directly in touch with any of them. We are always glad to tell you where to secure those things you are needing—if we know—but this service does not carry any warranty with it. Furthermore we cannot recommend any brand of materials and under no circumstances do we lend our endorsement to any manufacturer or dealer.

Get Our Discount Sheet

This list of dealers who are allowing our members 10% on materials and 15% on frames is now being sent to our members with their new cards. So get in your renewals and new card. You cannot afford to be without one for it will more than pay for itself.

This list now has 127 names of dealers from one side of the country to the other, and more are coming in every day. We are preparing a supplementary list which will be sent as soon as it is ready. This one includes more names in Boston, Philadelphia, Chicago, San Francisco and other cities.—ALBERT T. REID.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO

Art Institute Mar.: Elizabeth Jones
Pearce Paintings.

ATLANTA, GA.

The Gallery To Apr. 1: Black &
White Show.

High Museum To Apr. 2: Georgia
Artists Association Show.

BALTIMORE, MD.

Museum of Art From Mar. 20:
Maryland Artists Annual.

Walters Gallery To Apr. 24: Robert
Gilmer Collection.

BLOOMFIELD HILLS, MICH.

Cranbrook Academy To Mar. 27:
Jazz by Henri Matisse.

BLOOMINGTON, ILL.

Russell Gallery, Withers Library To
Mar. 27: Robert Hooton.

BOSTON, MASS.

Belvedere Gallery Mar.: Drawings,
Paintings, Sculpture.

Brown Gallery To Mar. 26: Howard
Gibbs, Paintings.

Copley Society To Mar. 25: Society
Pen Women Members Show.

Guild of Boston Artists Mar. 21-
Apr. 2: Harold F. Lindergreen.

Holman's Print Shop Mar.: Fine
Prints, Old Maps, Americana.

Institute of Contemporary Art To
Apr. 24: Elie Nadelman.

Mirski Gallery Mar.: Hyman Bloom,
Museum Fine Arts To Apr. 3:

Charles Gleyre, Watercolors.

Vose Galleries Mar.: American Paint-
ings.

Wiering Gallery, Public Library
Mar.: Arthur Heintzelman.

BRYN MAWR, PA.

Harcum Junior College To Apr. 6:
Ernest Newman.

BUFFALO, N. Y.

Albright Gallery To Apr. 3: Western
New York Artists Annual.

CAMBRIDGE, MASS.

Fogg Museum To Apr. 24: Joseph
McMullan Collection Oriental Rugs.

CHATTANOOGA, TENN.

University Gallery Mar.: Lamar
Dodd, Paintings.

CHICAGO, ILL.

Art Institute Mar.: Indonesian Art;
Typographic Arts Annual.

Associated American Artists Mar.:
Arbit Batus.

Benedict Gallery To Apr. 14: Robert
L. Speer, Paintings.

Bordelon Gallery Mar.: Abbot Pat-
tison.

Button Gallery Mar.: Russell Flint,
Chicago Galleries Assoc. To Mar.

26: Turtle; Chase; Davis.

Field Galleries To Apr. 2: Lily
Cushing.

Gallery Studio Mar.: Otto Butter-
lin; Daniel Rhodes.

Little Gallery Mar.: Rowland Leach;
Eugene Deitch.

Mandel Brothers Mar. 21-Apr. 14:
Artists League of Midwest Show.

Public Library Mar.: Briggs Dyer;
Quentin Robert Neal.

CINCINNATI, OHIO

Art Museum To Mar. 27: Steuben
Glass.

Modern Art Society To Apr. 3:
Jean Arp.

CLEARWATER, FLA.

Art Museum To Apr. 2: W. R.
Locke, Etchings and Watercolors.

CLEVELAND, OHIO

Museum of Art To Apr. 10: Le
Corbusier; To Apr. 24: Matisse.

COLORADO SPRINGS, COLO.

Fine Arts Center From Mar. 20: Ex
Fotos from France, Mexico.

COLUMBUS, OHIO

Gallery Fine Arts To Apr. 24: Ital-
ian Religious Paintings.

DALLAS, TEX.

Museum Fine Arts Mar. 20-Apr.
17: Watercolors by Chen Chi.

DAYTON, OHIO

Art Institute To Apr. 10: Henry
Farnum Poor, Paintings.

DENVER, COLO.

Art Museum Mar.: Morris Graves;
"Modern Artist & His World."

DETROIT, MICH.

Institute of Arts To Mar. 27: Max
Beckmann.

HOUSTON, TEX.

Museum Fine Arts Mar. 20-Apr. 3:
Houston Artists Annual.

KANSAS CITY, MO.

Nelson Gallery To Mar. 28: Draw-
ings by Archipenko.

LOS ANGELES, CALIF.

Associated American Artists Mar.:
Contemporary Paintings.

Cowie Galleries Mar.: Leonard

Brooks, Watercolors of Mexico.

Esther's Alley Gallery Mar.: Con-
temporary American Paintings.

Hatfield Galleries Mar.: Modern
French and American Artists.

Stendahl Galleries Mar.: Ancient
American & Modern French Art.

Taylor Galleries Mar.: Contempo-
rary American Paintings.

Vigevano Galleries Mar.: American
Paintings.

Vysekal Studio Gallery To Mar. 27:
Anders Aldrin.

Webb Galleries Mar.: Paintings by
Jeanne Coutts.

Woodbury College To Apr. 15: An-
drew Loomis.

MANCHESTER, N. H.

Currier Gallery Mar.: French En-
gravings & Color Prints.

MIAMI, FLA.

Terry Institute To Mar. 26: Walter
Phillips.

MINNEAPOLIS, MINN.

Institute of Arts To Apr. 15: His-
toric Minnesota, Centennial.

University Gallery To Mar. 25:
"Modern House Comes Alive."

Walker Art Center To May 1: Cam-
eron Booth, Paintings.

MONTCLAIR, N. J.

Woman's Club To Apr. 1: George
W. Gage.

NEWARK, N. J.

Newark Museum Mar.: 16th and
17th Century Tapestries.

NORFOLK, VA.

Museum of Arts Mar.: Edmund S.
Campbell, Watercolors.

OJAI, CALIF.

Art Center To Apr. 1: Ben Messick.

OKLAHOMA CITY, OKLA.

Art Center Mar.: Scalandre.

PASADENA, CALIF.

Art Institute To Mar. 27: Society
of Artists Show.

PHILADELPHIA, PA.

Academy of Arts To Apr. 3: Paint-
ing and Sculpture Annual.

Art Alliance To Mar. 27: Bernard
Kohn; To Apr. 7: Edith Jaffy.

Contemporary Art Assoc. Mar.: Oils
and Sculpture Show.

De Braux Gallery Mar.: "Harbours"
by French Painters.

McClees Galleries Mar.: Josef
Backus.

Museum of Art To May 1: Folk
Prints of Northern Europe.

Plastic Club To Mar. 23: Annual
Oil Show.

Print Club Mar.: American Color
Print Society Annual.

PORTLAND, ORE.

Art Museum To Apr. 15: Maude
Kerns, Abstractions in Oil.

PROVIDENCE, R. I.

Art Club Mar. 22-Apr. 3: C. Gordon
Harris, Paintings.

Museum of Art Mar.: Prints by
Gauguin, Rembrandt, Lautrec.

RALEIGH, N. C.

State Art Gallery To Mar. 29: Wil-
liam Meade Prince.

ROCHESTER, N. Y.

Memorial Art Gallery Mar.: Paint-
ings from Midtown Galleries.

SACRAMENTO, CALIF.

Crocker Gallery Mar.: Haitian Paint-
ings; Lorraine Miller.

ST. LOUIS, MO.

City Art Museum Mar.: Contempo-
rary American Prints.

ST. PAUL, MINN.

School of Associated Arts Mar. 21-
Apr. 1: Lovell Bobleter.

SAN ANTONIO, TEX.

Witte Museum To Apr. 3: Univ. of
Texas Art Faculty Show.

SAN FRANCISCO, CALIF.

City of Paris To Mar. 26: Gladys
Lloyd Robinson.

De Young Museum To Mar. 24:
Donald Bear; John Marin; Cautu.

Laubaud Gallery To Mar. 25: Al-
fred Morang.

Legion of Honor Mar.: William
Garc; Bertha Baker.

Museum of Art From Mar. 24:
Paul Klee Retrospective Show.

Raymond & Raymond Mar.: Draw-
ings by Suba; Peter Machiarini.

SANTE FE, N. M.

Modern Art Gallery Mar.: Contem-
porary Paintings & Sculpture.

Art Museum Mar.: Group Show,
New Mexico Artists.

SEATTLE, WASH.

Art Museum To Apr. 3: Northwest
Printmakers Annual.

Henry Gallery To Apr. 4: Carolyn
Schneider Print Collection.

SPRINGFIELD, MASS.

Smith Museum From Mar. 27:
"Painting Toward Architecture."

SYRACUSE, N. Y.

Museum Fine Arts Mar.: Associated
Artists of Syracuse Annual.

TOLEDO, OHIO

Museum of Art Mar.: Masterpieces
from Berlin Museums.

TOPEKA, KAN.

Mulvane Museum Mar.: Scalandre
Textiles; Portraits in Prints.

UTICA, N. Y.

Munson-Williams-Proctor Mar.:
Sculpture in Our Time.

WASHINGTON, D. C.

Concoran Gallery From Mar. 26:
Contemporary Oils Biennial.

Library of Congress To June 15:
Centennial of Minnesota Territory.

National Gallery To Apr. 3: Gallery
Collection American Paintings.

Phillips Gallery To Mar. 29: Karl
Knaths; Joseph Solman.

Public Library Mar.: Olga Chomi-
sak Weiss.

Smithsonian Institution Mar.:
Prints by Minna Citron.

Watkins Gallery To Apr. 13: Por-
traits by Americans.

WEST PALM BEACH, FLA.

Norton Gallery Mar.: Watercolor
& Graphic Art Annual.

WICHITA, KAN.

Art Association To Apr. 15: Deco-
rative Arts-Ceramics Annual.

Art Museum To Apr. 4: Paintings
of French Children.

WORCESTER, MASS.

Worcester Art Museum To Mar. 27: Portraits
of Women.

YOUNGSTOWN, OHIO

Butler Art Institute To Apr. 15:
Pepsi-Cola Show.

NEW YORK CITY

A. C. A. Gallery (63E57) Mar. 21-
Apr. 9: Berta Margoules.

A-D Gallery (130W46) To Apr.
29: Hal Zamboni.

America House (485 Mad.) Mar.:
Craftsmen View Religious Art.

American British Art Center (44W
56) To Mar. 26: William Meyer-
owitz; James McBeu.

Argent Gallery (42W57) Mar. 21-
Apr. 2: McIntosh & Brailey Art-
ists.

Artists Gallery (61E57) Mar. 19-
Apr. 8: Ben Wilson.

Asia Institute (7E70) To Mar. 26:
Chinese Cave-Painting Replicas.

Associated American Artists (711
Fifth) Mar. 21-Apr. 9: "The Wo-
men"; Mar. 23-Apr. 8: Anita Alex-
ander.

Babcock Galleries (38E57) To Mar.
26: Samuel Brecher.

Barbizon Plaza Galleries (101W58)
Mar.: J. Bousin.

Barzansky Galleries (664 Mad.)
Mar. 19-Apr. 9: Goldie Lipson.

Binet Gallery (67E57) Mar.: Ralph
Fabri, Oils and Etchings.

Brooklyn Museum (E. Pkwy.) To
Apr. 3: "Westward Ho."

Arthur Brown Gallery (2W46) To
Apr. 15: Edgar Levy, Paintings.

Buchholz Gallery (32E57) To Apr.
3: Picasso.

Carlebach Gallery (937 Third) Mar.
21-Apr. 2: Meichel Pressman.

Center Gallery (44E53) Mar. 28-
Apr. 9: Lee Martin.

Charles-Fourth (51 Chas.) Mar. 18-
31: Herbert Brill; Ben Bishop.

Chinese Gallery (38E57) To Mar.
26: Vasileff, Paintings.

Circle Gallery (227W13) Mar. 16-
Apr. 2: Julian Firestone.

Contemporary Arts (106E57) To
Apr. 1: Baumbach.

Cooper Union (Cooper Sq.) To Apr.
2: "The Cat in Art."

Delius (11E57) To Mar. 31: Draw-
ings Through the Ages.

Downtown Gallery (32E51) To Apr.
2: Paul Burlin.

Durand-Ruel (12E57) Mar. 28-Apr.
16: Enrico Donati.

Durlacher Galleries (11E57) To
Mar. 26: Stephen Greene.

Egan Gallery (63E57) To Mar. 26:
Isamu Noguchi, Sculpture.

Eggleston Galleries (161W57) Mar.:
Group Exhibition.

E. S. Gallery (33W8) To Mar. 27:
Mabel MacDonald Carver, Alicia
Sandt Motts.

Ferargil Gallery (63E57) Mar. 21-
Apr. 4: Vava Sarkis.

44th St. Gallery (133W44) To
Mar. 21: Doro.ky Rossen.

French Embassy (934 Fifth) Mar.:
French Popular Art.

Friedman Gallery (20E49) Mar.:
George Sheely.

Galeric St. Etienne (46W57) Mar.:
Eugen Spiro.

Garret Gallery (47E12) Mar.: Gar-
ret Evening Group Annual.

Grand Central Galleries (15 Vand.)
To Mar. 26: Laurence Blair, (55E
57) To Mar. 26: Byron Broune.

Hugo Gallery (26E55) To Apr. 5:
Victor Brauner.

Jane St. Gallery (760 Mad.) Mar.
21-Apr. 9: Larry Rivers.

Janis Gallery (15E57) To Apr. 2:
Matta.

Katzenbach & Warren (49E53) To
Apr. 15: Mural Scrolls.

Kennedy & Co. (785 Fifth) To
Mar. 36: Armin Landeck.

Kienmann Galleries (65E57) Mar.:
Rouault Exhibition.

Knoedler Galleries (14E57) Mar.
28-Apr. 16: Jean Poungny.

Kosciusko Foundation (15E65) To
Apr. 2: W. T. Benda.

Kraushaar Galleries (32E57) To
Apr. 2: Louis Bouche.

Laurel Gallery (108E57) To Apr.
8: Atelier 17.

Levitt Gallery (16W57) To Mar.
26: Max Spivak.

Julien Levy Gallery (42E57) To
Apr. 12: David Hare.

C. T. Loo (41E57) Mar.: Chinese
Frescoes, Sung Dynasty.

Luyber Galleries (112E57) To Mar.
19: Dorothy Andrews.

Mar. 9: Ward Lockwood.

Macbeth Gallery (11E57) Mar. 21-
Apr. 9: Arthur K. D. Healy.

Marque Gallery (16W57) To Apr.
5: Arnold Friedman.

Matisse Gallery (41E57) Mar.:
Balthus.

Metropolitan Museum (Fifth at 82)
To Apr. 14: Pompeian Art Lent
by Louvre Museum.

Midtown Galleries (605 Mad.) To
Apr. 2: Anatol Shulkin.

Mich. Galleries (55E57) To Apr.
2: Jay Connacady.

Morgan Library (29E36) To Mar.
19: Drawings by Piranesi.

Morton Galleries (117W58) Mar.:
Group Exhibition.

Museum of Modern Art (11W53)
To Apr. 17: Architectural Designs.

Museum Natural History (Cent.
Pk. W. at 79) To Apr. 15: Lobel.

National Academy (1083 Fifth) To
Mar. 23: Oils & Sculpture Annual.

National Arts Club (15 Gramercy
Pk.) Mar.: Federation of Modern
Painters & Sculptors.

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